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by

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The Cult of Criterion: The Criterion Collection as a Commercial Canon

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The Cult of Criterion: The Criterion Collection as a Commercial Canon

by

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Dedication

To my family: Mom, Dad, and Alex.

To Brooke: thank you for everything.

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Abstract

The Cult of Criterion: The Criterion Collection as a Commercial Canon

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The rise of home video gave to the rise of the home video collector. For the last forty plus years, consumers have purchased their own copies of films, and amassed libraries. Within this group, The Criterion Collection has stood as the advance guard for the possibilities of what home video could offer its audience. Tracing the company's history, back to its inception in 1983, consistency in quality has been a trademark for Criterion. Constantly innovating what home video could offer its audience -- through the creation of supplemental features, providing uncut films, and having personal relationships with directors -- Criterion has been able to continue its quality through differentiation. Looking at the distinct historical periods within this company has operated, a history can be formed that answers questions to how the company deals with questions of canon formation, authorship, film history, etc. As the technology continues to radically change the market, Criterion remains adamant about providing the best quality product for its customer, and expanding its idea of what home video should be to a larger market.

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Chapter One

“Dedicated to Gathering the Greatest Films from Around the World”: An Introduction to The Criterion Collection

When I began my undergraduate film program, the classes I looked forward to the most were those focused on film history and theory, more than film production. This ostracized me from the rest of the cohort, who loved trying to create their own masterpieces instead of studying already established ones. The film history course offered to us consisted of a lecture followed by a mandatory screening on video, punctuating the period of history being discussed. For our lecture on French cinema of the 1930's we viewed Jean Renoir's *La Grande Illusion* (1939). After he pressed play, before the film commenced there was a logo that appeared on the screen I had never seen before -- an animated series of bars of different gray tones combined themselves in such a way to create the shape of a “c” with writing inside reading “The Criterion Collection.” Week after week, screening after screening I found that I couldn't escape the logo. I noted that the films on the syllabus I already knew tended to be without the mystical logo, instead it was the foreign films on the syllabus, that were privy to be labeled a part of this collection. These were the screenings that fueled my passion for the course and learning the history of the art form; the mysterious little “C” that appeared before the films instinctually instilled a feeling in me that the film was going to be of a certain quality. Curiosity took hold of me and I began to research the company that kept popping up throughout my course as I wondered: what is the Criterion Collection?

The Criterion Collection, simply stated, is a small, privately held company based in New York, which has been producing specialty editions of films for home video for over three decades, successfully navigating the technological changes in the home video marketplace. Criterion's mission statement reads, "since 1984, the Criterion Collection, a continuing series of important classics and contemporary films, has been dedicated to gathering the greatest films from around the world and publishing them in editions that offer the highest technical quality and award-winning, original supplements." Not only has the company kept up with the technology, but in some regards it has set the standards of what home video is able to provide. Since 1984, the Criterion Collection has pushed the notion of what the home theater experience should be, by producing high-quality issues of films that they describe as a part of "a continuing series of important classic and contemporary films," in a multitude of formats. Criterion's history of production could be seen as three distinct periods -- a laserdisc era that spanned from 1984 to 1998, the DVD era from 1998 to 2008, and the current iteration of the company where DVDs and Blu-rays are concurrently published in a dual-format role, as well as the introduction of digital streaming in 2011.

When beginning to choose films for their initial releases, Criterion chose its initial slate of films with those already canonized as "art" by theorists and scholars. The first titles printed on laserdisc in 1984 were *Citizen Kane* (1941), *King Kong* (1933), and *The 39 Steps* (1935). With just a cursory glance at all the titles released by the Criterion Collection, it is obvious that the company aggressively ascribes to the auteur theory.

Following the ideas first conceived by the French film critics writing for *Cahiers du Cinema* in the 1950's and further explored by American critic Andrew Sarris, Criterion's website states that "the foundation of the collection is the work of such masters of cinema as Renoir, Godard, Kurosawa, Cocteau, Fellini, Bergman, Tarkovsky, Hitchcock, Fuller, Lean, Kubrick, Lang, Sturges, Dreyer, Eisenstein, Ozu, Sirk, Buñuel, Powell and Pressburger," giving just a small sampling of the auteurs included. On the front covers of the individual releases, Criterion typically elevates the director's status by including his or her name as a "possessory" credit the film's title. Devin Orgeron sees the intervention between auteurism and the DVD as "a testament to the notion of the spectator's role in the creation and, in some ways, the study of auteurs" (Orgeron 58). Criterion unabashedly pursues this thought within their collection whenever possible, seeking to work with the director to get approval on Criterion's presentation of the film in order to verify that it is the way the director intended the film to be seen and heard. With this approval, releases can be raised to an even higher pedigree, with a director-approved presentation, creating the definitive edition of a film. Some of these modern-day auteurs include Wes Anderson, David Cronenberg, Terrence Malick, as well as foreign directors like Abbas Kiarostami and Wim Wenders. Criterion's packaging notes this director-approved edition through the inclusion of a sticker with the director's signature emblazoned upon it, giving a literal seal of approval.

The privileging of the auteur for Criterion titles emerges from their close-knit relationship with Janus Films, a privately held distribution company that was founded in 1956. The company's goal was to import post-

World War II European and Japanese art films that otherwise would not have been able to be seen by American audiences, such as *Grand Illusion* #1 (1937) and *Rashomon* #138 (1950), and exhibit them in their own theatre. In 1965, William Becker and his partner Saul Turell acquired the company, and the two men sought to expand the company's holdings of rights, seeking to partner with foreign distributors to attain the catalogues of many art film directors. Becker was interested in holding the rights to the entirety of a director's films, as to better market repertory screenings, as well as rent out the prints to universities and film clubs. The growth of Janus' catalogue in the 60's and 70's, combined with the emerging technology of laserdisc led to Janus working with Voyager, which later evolved into the Criterion Collection. Criterion's following of Janus' auteur focus is a natural evolution stemming from their access to Janus' holding, which provided Criterion with an established catalogue to create their editions.

While scholars have written about the company up through the DVD era, very little has been discussed about the company switching to Blu-ray, as well as their use of streaming platforms like Hulu and MUBI. This is a pertinent area for discussion, as the rise of the streaming medium has forced Criterion to jostle a formula that has been the standard for their physical releases since the very beginning. Starting with its first pressings of *Citizen Kane* and *King Kong* in 1984, Criterion has set out to provide its audience with contextual supplements on the discs that allow for a more full understanding of the film. Producing elaborate packages that include commentaries that run parallel with the film, as well as including documentaries, deleted scenes, and interviews with scholars, Criterion from

the outset has set the standard for home video releases. In addition to the extratextual materials, Criterion is committed to presenting every film “the way it was meant to be seen,” offering unedited versions of their films in the original aspect ratios. These presentations are sourced from the best filmic materials the producers are able to locate (original negatives, first generation interpositives, etc.) which are then restored into high definition formats, offering the highest technically procured presentation of image and sound. To what extent are these standards now complicated, through a service that provides only the film, without any materials providing a contextual experience for the audience? With the rise of high-definition presentation, how crucial is it that Criterion continues to provide a pristine product for the consumer, in an era where presentation could be seen by some as more important than the film itself? These questions are all the more pertinent and nuanced in today’s climate of endless streaming options and standard two-day shipping. In my thesis, I will work to understand how the Criterion Collection is striving to stay rich in content, quality, and profits while maintaining its relevance in an ever-accelerating world of film fandom.

LITERATURE REVIEW

Scholarly writing on the Criterion Collection was almost non-existent the DVD era. In the early 2000s James Kendrick wrote, “What is the Criterion? The Criterion Collection as an Archive of Film as Culture,” possibly the first attempt at piecing together a history of the company. In his piece, Kendrick traces the beginning of Criterion’s founding in 1983, and is able to work his way up until the first roughly 160 titles published under

their current iteration. Focusing on the details and policies that Criterion initiated in their early years, Kendrick charts not only the history of the company but also how the home video industry at large has largely followed the precedents Criterion set. Kendrick also sees the collection as emblematic of not just film, but of culture as well, arguing that, “Criterion has created a home-video archive that is as diverse and complicated as culture itself” (138).

A more comprehensive history of the Criterion Collection is found in Mark Parker and Deborah Parker’s book *The DVD and the Study of Film: The Attainable Text*, published in 2011. The book examines to the role that the DVD plays in delivering film to its audience, as well as its place in the history of film -- a presentation that offers advantages to its viewer, as well as to its publisher. Looking specifically at the supplementary features created or curated for their inclusion on the DVD, Parker and Parker argue that these features form not only an output of cinematic appreciation, but also criticism. They devote a chapter of the book to the formation of the Criterion Collection, beginning with the laserdisc era and ending before the company’s transition to Blu-ray. Drawing primarily on interviews with those involved in the company from the beginning, as well as producers working during the time of the book’s publishing, the chapter provides great insight into the inner-workings of Criterion. Parker and Parker are able to truly chart the company’s evolution up until the time of the book’s publishing through direct intervention by those who were present.

Parker and Parker’s book and Kendrick’s research does not cover the company’s shift to the post-DVD era, where Blu-ray and digital streaming are introduced. How has this newest technological shift impacted the company,

and through the change how has the Criterion Collection been able to continue the standards they have helped to establish in the home video market? These are questions left unexplored in the previous works, but I aim to try to understand the most current iteration of the company, and how their work has either remained consistent or changed due to the shift in the market.

Canon formation plays a crucial role within the company and will be a key consideration in this study. Choosing the films that Criterion deems worthy of inclusion, those they wish to elevate its status as important, as well as those that allow for the company to stay profitable. Peter Wollen describes canon formation as “a complex process of cultural negotiation among a motley set of cultural gate-keepers, ourselves included” -- suggesting that critics and scholars are not solely responsible for the establishment of the canon, but share this responsibility with a multitude of other interested parties (218). The process Wollen describes is further complicated when one looks at the Criterion Collection, as they voluntarily enter into an exchange between themselves and already established canons: they must negotiate the commonalities they wish to share with the other canons -- and canon-forming entities - yet distinguish themselves as being unique, by including films that may be included in other canons. In the era dominated by streaming and digital video, Criterion’s ability to continually provide a physical product, from their library of titles to the consumer, has helped pave the way for other smaller companies to follow. These companies narrow their focus, allowing for a much more specialized selection of releases. Distributors such as Arrow Films and Scream Factory put their focus into less reputable films, those that

received some form of cult status, in particular genre and horror titles. While these companies have found success in the business sector, they have also been implicitly following Criterion's business model in the way they create their own collection of titles. The process of canon formation is crucial in these companies' success, because they release films deemed worthy simply to have a release, while also bringing the company financial gain. These companies' canon formations differ from those of established canons in what they are able to provide the audience. The most prestigious of these established canons is BFI's *Sight & Sound Poll*, done every ten years where a number of critics, directors, scholars, and invited others fill out ballots for their ten favorite films, creating a top 250 list of esteemed films. Due to the prestige associated with the poll, this has become the canon most respected by the film world. The distinction between these canons and a home video canon is the former only provides a list of titles deemed "important," with no accessibility restrictions. They leave it to those who view the list to seek out these titles on their own, be they readily available on video or much harder to find.

Criterion also practices this establishment of a collection of important films, but by selling them on the open market, they create what I have deemed a "commercial canon" -- their library of films readily available for purchase, giving the consumer the ability to hold their own personal selection of the canon on their bookshelves. This idea is somewhat complicated by the rise of the streaming service, as a membership to Hulu allows the consumer to view these films, but they never have their own copy, just the right to view it. As the market continues to evolve, Criterion will be forced to adapt to

continue their tradition of providing these editions to their consumers. Criterion, more than just promoting these films as carrying artistic, historical or social importance, also must choose films that will give the company a chance to successfully sell their product. The company must successfully navigate art and commerce, allowing for their canon to be commoditized for their audience.

If one can see this company as the standard for classics of world cinema, the question must be raised as how those films uphold such an arbitrary standard. Cindy Hing-Yuk Wong's 2011 book *Film Festivals: Culture, People and Power on the Global Screen* delves into the history of the international film festivals, where a large majority of these films were initially screened. Wong asserts, "canonical films emerge from a process of creation that involves both artists and finance, often triangulated through festivals. After a film has found a place in a festival, film critics, festival programmers, and scholars may extend or curtail its reputation, distribution, and the career of its director/auteur beyond the festivals," describing the complicated exchange between art and capitalism that form our canons (87). Older films that predate the rise of the film festival often have gone through a similar process, with time acting in place of the festival: classics that were initially lauded by critics and audiences continue to be viewed and warmly received by each generation of viewers, while others that had a lesser reputation might find critical acceptance with a new audience.

While the label may have begun with already established classics, the company quickly used their position to argue for films to be re-examined in a new context. Part of the implicit power of canonization is the ability to argue

for a film's importance, and the collection uses their ability to put films they may have a personal view as important in film history right next to those universally viewed as crucial to the art form. Inclusion of a film within the collection gives it a high pedigree, so when contemporary films are chosen Criterion's consumers see them as having some importance. Some of these more unconventional, less commercially successful films that do not have the established artistic pedigree of others within the collection include *RoboCop* #23 (1987) *Armageddon* #40 (1998), and Lena Dunham's debut *Tiny Furniture* #597 (2010). These films, just by being seen as important to Criterion have been elevated to sit alongside *Seven Samurai* #2 (1954) and *The 400 Blows* #5 (1959).

As a self-proclaimed continuing "collection," Criterion's inventory will never become complete. Within their 31-year history, Criterion has released in some format roughly 1,400 individual titles, a tiny fraction of the world's extant films. While the laserdisc era held 321 titles, the current tally of films within the post-DVD iteration of the company is announced 826 spine numbered titles, a number that adorns the outside of the physical case signifying their relative placement within the collection. With new films being released weekly and more than a century of cinema to choose from, the possibilities of a film entering into the collection is feasibly endless. Not all films of quality are included in the collection for myriad reasons. One reason might be rights related, for the situations when Criterion has secured the license to a film but is unable to produce the edition before the license expires. Or it might relate to a quality print of the film does not exist with which to create the presentation that Criterion demands for its releases.

Because of these limits imposed on them, Criterion might best be labeled a library. Using historian and historiographer Roger Chartier's discussion of the role of the library might qualify Criterion as a library, for Chartier asserts: "bringing together the entire written patrimony of humanity in one place proves an impossible task, though. When print produced a proliferation of titles and editions, it ruined all hope for an exhaustive collection. Even for those who hold a library must be encyclopedic, selection is an absolute necessity." This falls in line with what Criterion has practiced (38). Chartier continues with his criteria that a library must be "an 'infinty of good, singular and remarkable' works," thereby ultimately giving the power to the curator of the library, as not only purveyor of their collection but also as one who is able to bestow value (39). In this instance the producers of the Criterion Collection assess the "good, singular and remarkable works," and consequently includes them within their collection, as it is they who serve as the gatekeepers, choosing films to secure rights to and produce editions of. There must therefore be some qualitative decision-making that allows for them to privilege certain films for inclusion rather than others. And for the films within the growing collection, the question arises: Does a film's inclusion in The Criterion Collection automatically grant it a higher degree of respect as an "important" film?

It seems as if the answer to this question is "Yes," as the discourse surrounding the quality of the company is that they have become *the* standard which all home video releases should strive to equal. Websites such as DVDBeaver and Bluray.com have experts review home video releases, routinely praise Criterion, and they regularly appear in their "best of" polls at

the end of the year. Collectors of physical media consistently post pictures on social media, showing off their collections or the newest order of Criterion titles they have purchased. The company consistently has a presence at the SCMS Annual Conference, indicating the close relationship they have with universities and the pedagogical impact these releases have. Criterion has become the technical caliber to which all releases are compared, but outside of just technical presentation, what sets the label apart are those films held within the collection.

STRUCTURE OF THE STUDY

The first chapter of my thesis will focus on the first two eras of the Criterion Collection, from the founding up until the end of the DVD era in 2008. Working through a chronological account of the company's formative years will allow for the most comprehensive understanding of the company and its decisions, as it has impacted more recent changes. As it so happens, Criterion's ability to successfully navigate the numerous technological changes in the physical media landscape is the most powerful driving force of the curatorial organization. Starting with the patronage that Janus Films bestowed upon them with the film elements, the first format Criterion used to release their films was laserdisc. Looking at the fourteen years they did produce the laserdisc, the foundations for their relationship to their consumer, the patterns in securing rights to certain films and the necessity to produce their films in director's cut, original aspect ratio editions were established. Once Criterion made the decision to stop all laserdisc production and restrict themselves to only DVD editions in 1998, simply taking the titles

from laserdisc and putting them on the new technology was complicated due to more than technological restraints. Those who held the rights were able to put out their own editions and make more revenue off of them, such as New Line Cinema producing its own edition of *Boogie Nights* (1997). New Line Cinema was able to create the DVD using supplements originally on Criterion's laserdisc, but with Paul Thomas Anderson holding the rights to those featurettes, he was able to provide them to New Line for the DVD (Kendrick). Criterion had to create their new canon for the DVD era, one that stayed within the new strategy of rights holdings. With this cheaper, more size-efficient medium, they began to supply commissioned art for their covers, as well as offer booklets that contained interviews, behind the scenes production photos, and essays by academics and critics.

When Criterion abandoned laserdisc production and began producing solely DVDs in 1998, the company already had a collection of 321 numbered discs. Although DVD entered into the marketplace in 1997, Criterion wanted to wait to begin to produce DVDs until they fully understood the capabilities of the new format, and could see if it would eclipse laserdisc as the most appropriate medium to supply their contextual materials to their audience. The shift to DVD proved difficult for the company, not because of any failures in understanding the technology, but because studios themselves better understood the commercial potential of the DVD. What allowed Criterion to license films like *Pulp Fiction* (1994) and *Annie Hall* (1977) from studios were the high costs necessary to produce the laserdiscs; the major distributors were happy to license the rights to a third party like Criterion to produce an edition, due to the low percentage of consumers who had laserdisc players in

their home and the low profits associated with the niche audience of the technology. The creation of their own laserdisc would not allow them to recoup a profit, so instead they focused their home video efforts on the more consumer friendly VHS tape, and received fees from Criterion who would produce the special editions.

As the cheaper-to-produce DVD took over the market, studios no longer gave Criterion the rights to the more mainstream, appealing, and -- most importantly -- profitable films, and instead undertook the creation themselves. These films were those that had a deeper cultural resonance within culture and studios determined would sell well for them: MGM could expect high sales for their James Bond titles within the collection, so they pulled those rights, while still allowing Criterion to keep a more obscure title like Stanley Kubrick's *The Killing* #575 (1953). Studios could now take on the production of their own editions and expect a profit from them, no longer dealing with a small percentage of the market. Due to these changes in its business dealings and licenses with studios, Criterion's back catalogue of laserdisc titles did not immediately transfer over to DVD, which would have allowed them maintain their collection for the newer technology. Instead, Criterion has faced the unique challenge of continuing to create their canon with more interference from studios, which were now less willing to give Criterion the titles they may want.

The second chapter will chart the company's introduction of Blu-ray in addition to DVDs, as well as their entry into the streaming market. The transition to Blu-ray was not as drastic as that of laserdisc to DVD, and since the first Blu-ray was produced in 2008, Criterion has kept publishing in both

delivery formats simultaneously. With the shift to dual publishing, Criterion created a new line of smaller collections -- curated boxsets called the Eclipse series. These Eclipse releases are only put out on DVD, and hold no extras for any of the films: instead they are Criterion's attempt to introduce smaller niche titles onto a physical platform. Some of these include *Early Bergman*, which contains five of Ingmar Bergman's earliest films, *Aki Kaurismaki's Leningrad Cowboys* films, and *Up All Night with Robert Downey Sr.*, showcasing five films by the underground filmmaker from 1964 to 1975.

Criterion entered the streaming market, allowing a selection of their films to be viewed on sites such as Hulu and Mubi, again removing all of the extras and offering up just their titles -- perhaps showing that having the label's backing is just as important as the contextual extras. This history proposes to span everything up to the release of Mike Nichols' *The Graduate* #800 (1967), released on February 23rd 2016, with specific focus on how the changing technological landscape shaped Criterion's business patterns. The changing marketing Criterion provides for their releases will also be discussed, from the early catalogues provided by the company in their laserdisc era, to the mastery of social media on which the company relies at present. Also discussed will be the 2014 self-publication of *Criterion Designs*, a coffee-table book that includes hundreds of pieces of artwork commissioned for the covers of Criterion releases. This book exemplifies the intersection between art and commerce that Criterion has so carefully cultivated -- selling not their films or their extras, but the cover art that adorns their physical releases, dating back to the laserdisc era.

More than just understanding film as art, Criterion has successfully promoted the understanding of film as culture. With the rise of social media and the Internet, starting in the late 2000's there has been a groundswell of ardent fans of the company who have created websites, podcasts, blogs and forums dedicated to the goings-on of the Criterion Collection. These participants regularly exchange reviews on films and other communal activities, becoming a culture of supporters of this company. One of the regularly scheduled events fans participate in comes with Criterion announcing their upcoming monthly slate on roughly the 15th of each month, a holiday where fans are able to find out what is coming from the label. Before the announcement, fans will predict what will be released, hovering over their computers, constantly refreshing Criterion's website until the list is announced. When the films are finally revealed, these fans voice their happiness or displeasure for the selection in their chosen online venue. Insults are thrown around that certain films are entering into the collection, and people question the validity of the selection, seeing certain choices as not worthy of the label. Fans dissect the quality of the extras, showing off their knowledge of a documentary or short film that should have been included, as well as critique the choices for cover art the company ultimately decided upon.

The social community that has risen around Criterion includes the cinephile, who is dedicated to his personal belief of what the company should be doing from month-to-month. This cinephile is also interested in the communal experience of sharing the collection with other fans. Klinger sees the cinephile's collection as being used to "help cultivate a sense of

membership in this world of film connoisseurs and to renegotiate established values for films” (68). The Criterion collection has an ardent support for the company and the provision of a film-school-in-a-box product. The membership in the forums, conversations with other collectors of differing levels of completion, and sharing pictures of their collections, care as much about the film as they do the product.

The final chapter will piece together the process of a Criterion Collection release during the current era. Using trade material, Criterion’s presence on social media and interviews with the company, Criterion’s release of Satyajit Ray’s *The Apu Trilogy* (1955, 1956 & 1959) will be examined to better understand how the company continually creates their editions. Criterion employs a number of producers, whose jobs are to head the work on creating the final product that sits on store shelves. In the post-DVD era, the role of the producer now oversees not only creating these editions of films, but also maintaining the quality of the releases. Focusing on utilizing the effort of a singular producer, they are better able to harbor their effort in one release at a time, instead of constantly splitting time over a series of projects. From proposing the titles they want included, to securing the rights, finding film elements to create the restoration, either overseeing the creation of a restoration or leasing one out, to contracting art and interviews, the process of distributing these films requires months, years, sometimes decades.

With some of their more popular releases, as well as those that are indicative as a monumental task to undergo, Criterion employs a more traditional means of marketing, mainly achieved with increase exposure in

the trade press, to better announce their achievements on their product. The choice of *The Apu Trilogy* for this case study was based upon a number of factors. These films have long been considered an apex of world cinema, but have had trouble reaching modern audiences. In 1992, the film prints were badly destroyed in a fire in an Academy vault. For decades these prints proved too damaged to successfully create a proper home video release. With Janus Films securing the rights, Criterion was able to undertake the process of restoring these films themselves. After the finished product was released, it was consensually viewed as one of the best home video releases of 2015. By researching the discourse trade publications provide in the treatment of this release, as well as looking at the contextual extras and interviews, piecing together some understanding of the process the producers must work through to fully create their vision of a film's release is crucial to the understanding of how the Criterion Collection has reached their established position as the standard for home video releases.

The Criterion Collection raises many additional questions about the effects it has upon film culture, which will be discussed throughout my thesis. How has Criterion impacted film history, by rescuing certain films out of obscurity and placing them next to established classics, as well as restoring films to pristine condition? Has this increase in accessibility to see the films within the collection affected traditional canon formation, seeing as there are a high percentage of shared films between Sight and Sound's list and the Criterion Collection? Or has the establishment of Criterion as *the* label to release "important" films allowed for Criterion to secure the rights to the films that make up that canon? Many claim that a Criterion release can be a

“film school in a box,” meaning that the films and extras are able to replicate the academic approach to film history and analysis. In the media climate of streaming and on-demand, how has a company with little traditional advertising continued to survive, profit, and change how film is discussed for the last 32 years? In their current business model, DVD has successfully paved the way for the emergence of Blu-ray and digital streaming, but how has the newest format change impacted this purveyor of niche titles to a relatively small audience? By looking at the physical media marketplace in an era where the introduction of streaming has drastically altered how individuals consume media, the understanding of how this small company continues to be successful in providing an elegantly designed and thoroughly comprehensive representation of a canonized film will prove beneficial to the possible understanding of the Criterion Collection as a whole.

Chapter Two

Citizen Kane, King Kong, and the Birth of the Criterion Collection: Laserdisc to DVD (1983-2008)

BEFORE CRITERION

From cinema's inception, films were thought of ephemeral experiences, not ones that would have an extended life beyond initial screenings. Due to the high costs associated with needing to purchase a film print, as well as all of the necessary paraphernalia required to view the print, the collection of a personal library of films was seemingly relegated only to the studios or the very wealthy. Hollywood slowly opened the possibility of their films being seen outside of the theater via showcasing them on television. Beginning in the 1950's studios began licensing their films to individual television stations as well as networks, providing the channels an influx of new material to broadcast. While the showing of the films were rarely predicated on a schedule, a shift occurred in 1961 with NBC's *Saturday Night at the Movies* series, which included major Hollywood features. Seeing NBC's success, ABC and CBS followed suit, changing the landscape of television in the mid 60's. By the 1970's over a quarter of primetime television was occupied by showings of theatrical feature films.

These steps showed Hollywood's early flirtation with extending their market from beyond the walls of the theater. It was still uncommon for a viewer to have copies of films, although the exposure to them had increased significantly. The viewer was also still restricted to following a schedule of viewing laid out for them, only able to see specific films that were chosen by

the network to be shown on a particular time and date. While there were many technological innovations throughout the 1950's and 60's that allowed for the recording of broadcasts, they were unable to find a market with the American public, yet proved beneficial to the companies working on the technologies, allowing them to tinker and perfect for the next iteration.

With the advent of the Betamax video recorder in 1975, Sony introduced the first consumer-targeted home video machine. Sony promoted the machine as a “time-shifting” device, smartly selling the revolutionary capability of the machine, instead of just the machine itself. The disruptive ability of the machine to not only create a copy of anything broadcast, but also include a playback functionality within the same machine allowed the mass consumer an opportunity to have their own copy of something. The technology held possibilities not just for consumers but other businesses: schools could record educational programming for playback to students, for instance, and news agencies could show actual video of events on their broadcasts.

Not all people and companies saw the time-disruptive technology as a benefit to the industry at large. While Sony was still in development with the Betamax, the company reached out to companies like Universal and MCA, who were one of the bigger television show producers. Sony created an ad targeted for MCA, which included the line “Now You Don’t Have to Miss *Kojak* Because You’re Watching *Columbo* (or Vice Versa)”, appealing to the freedom of the viewer to no longer be restricted to the broadcast schedule (Decherney 170). What was supposed to be seen as a positive was taken as an affront on the part of MCA, whose role was the selling of shows to networks,

not increasing the size of the audience; this disruption to the status quo of how shows were sold would eventually end up hurting MCA. MCA had immediate financial motives as well: the company was in development of their own playback-only video machine, DiscoVision. When president of MCA Sindy Sheinberg realized that Sony was going to beat them to the market, he brought a lawsuit against Sony on the grounds of copyright infringement.

MCA sought support from other studios in Hollywood, yet received tepid responses from all, thinking that fair use decisions are extremely fickle. The one studio that joined MCA was the Walt Disney Corporation, one of the pioneers in television programming. The company was a mainstay on a number of networks, having had shows on NBC, and the regular series *Disneyland* on ABC starting in 1954. Disney also had perfected the practice of rereleasing films in both theaters and TV. This allowed for succeeding generations of children to watch the films on TV, and then go with to the theater to purchase tickets, increasing Disney's box office on films made twenty years prior. As long as children were exposed to the film, Disney would have an endless supply of audience. They saw a disruption to their pattern through video recorder, since households could create their own copy of films for private viewing whenever they wished. This would cause the revenue in theaters and from syndication would significantly suffer. Disney was at this time still a relatively small studio, so any interference with their profits would hold negative ramifications for their future endeavors.

Both MCA and Disney remained resolute in the idea that their practices worked fine and this new technology would be a disruption, instead of thinking forward and what the new technology could provide for them. In

1976 the two companies officially filed their complaint against Sony, a few weeks after the Betamax had officially gone on sale. The case would be prolonged for many years, as the courts were unable to judge how the consumers would use the new VCR technology. Investors saw a profitable future for the company, as Sony was one of the most traded stocks in the marketplace, but there was a disconnect with the consumer, who was slow to purchase the video recorder and adapt to the new technology. In 1977 Matsushita, a Japanese company, introduced their VCR player into the marketplace, the VHS. The battle between the two formats was relatively short-lived, as by 1978 VHS was outselling Betamax at a rate of 2 to 1 (Descherney 172). The VCR appeared in American markets roughly at the same time as the Home Box Office, or HBO, channel began to air uninterrupted, unedited films. These two factors in tandem began to demonstrate, and essentially teach American audiences, that films could be played from their televisions with no interruptions, giving the audience control of their viewing practices. By 1980 only 2% of American households owned either format of VCR, showing the latency period that plagued the VCR from early on.

When the courts had ruled in favor of MCA and Disney in 1984, the opinion was since the things being recorded were innocuous and that public interest had little stake in the interest, it was “business pure and simple” (Descherney 172). Instead of celebrating, the studio heads took the news as if they had lost -- they saw no way of policing home recording, even if it was deemed illegal. The studios in the early years of VCR technology focused only on one aspect and clung to outdated idea of what their industry was. It wasn't

until the early 1980's that studios shifted from trying to police home recording, to maximizing home viewing. Prerecorded videotape released by the studios to the market made up less than 1% of Hollywood's total revenue for the year 1981. By 1983, that figure had risen to roughly 14%, equating for \$625 million in revenue. Ironically, the studio that most benefitted from the selling of titles directly to the consumer was Disney, which had previously been so steadfast in its criticisms of the VCR technology. The release of films like *Snow White and the Seven Dwarfs* (1937) and *Fantasia* (1940) provided the company with the revenue to not only fund its next major releases, but took the company from a minor to major studio in Hollywood, and a global force.

The home video market was still in its infant stages, but it was soon becoming evident that it would be a new source of revenue for studios, extending the life of their properties. While tape was capable of giving its owner their own copy of anything broadcast, the analog medium was also with its limitations that technological innovators sought to eclipse with newer formats. It was with the forthcoming technically superior format that the capability of home video would be further explored.

CRITERION & LASERDISC

Criterion's ethos of a successful merging of "important classic and contemporary films" with the suitable technology to publish them can be traced directly to the founders, beginning with Bob Stein. After working with Atari and Encyclopedia Britannica, Stein had developed an interest in optical videodiscs, particularly their ability to store and layer image, sound and text.

Stein also saw the potential in the medium to have a more active engagement with the user. Along with his wife Aleen, he sought a more effective distribution medium than the videotape, which only provided the user the ability to play the tape linearly (Virshup, Wired.com). They needed someone within the film industry to help them financially, and found Roger Smith, a former senior vice president at Warner Brothers Studio. With Smith's business connections, and Bob and Aleen Steins' ideas about how to harness the technology in new ways, The Criterion Collection was founded in 1983.

For the first releases under the company, Criterion secured the rights to produce laserdiscs of *Citizen Kane* (1941) and *King Kong* (1933) from RKO for \$10,000. To ensure that the transfer from celluloid to laserdisc for *King Kong* was successful, Criterion asked for assistance from Ronald Haver, director of Film Programs at the Los Angeles County Museum of Art. Previously Haver oversaw the restoration of *A Star is Born* (1954), recovering twenty minutes of lost footage to the release ("Ronald Haver" 60). As the transfer process was happening, Haver began to regale Stein and assistants with stories and facts about *King Kong*. Greatly appreciating the insight provided by Haver, Stein saw potential in his comments and suggested that he be recorded. Haver's comments were recorded, edited and then placed on the laserdisc's second audio track. By placing it there, the user could choose which audio track they wanted to hear with the video, creating the first audio commentary. In a moment of spontaneity, Stein went from exploring the possibilities of the laserdisc technology, to successfully integrating video and audio in ways that prior formats were unable to provide. His initial goals were realized: to provide the user with the best possible transfer of a film,

and to explore the interactive capabilities with the user that the technology provided. Thus the blueprint was set for Criterion's releases (Parker & Parker 48).

The laserdiscs of *King Kong* and *Citizen Kane* serve not only as a successful epitome of Criterion's strategy for release, but also as a precursor in many ways to what became standard on DVD releases. *King Kong* contained the commentary by Haver, which delved into topics ranging from a biography of the director Melvin C. Cooper (Haver was for years an associate of Cooper), to how the screenplay was written and the special effects created. This served as a running narrative alongside the film. In addition to the commentary, viewers were also presented with a visual video-essay, again provided courtesy of Haver, showing many different production related images, ranging from initial sketches, script pages, designs of models, and special effect demonstrations. The end of the essay showcased footage from an earlier production of Cooper's entitled *Creation*, which was scrapped in 1931 by the head of RKO, David O. Selznick. In many ways, Haver's visual essay can be seen as a parallel to many "making-of" features found on many effect-driven film's DVDs although the essay was not as fully formed as the commentary we understand it to be now, consisting of image followed by text, instead of a cohesive blending of image and sound.

Figure 2.1: Cover of *Citizen Kane*, Criterion's first laserdisc



The supplemental materials on *Citizen Kane* provided an even more in-depth look at the film. There is a small feature introducing the cast of the film, but the biggest extra on the disc is the visual essay, one that the back cover of the release touts as containing “over 100 photos – many never published before,” provided “by the leading authority on *Citizen Kane* Robert L. Carringer.” Through this, Criterion began to take an active role in propagating the importance of their extras, in particular the exclusivity provided by this singular essay. Carringer crafted his essay in the same manner that Haver did, but covered numerous aspects of the film: storyboards and stills from the film as well as deleted scenes, the work of composer Bernard Herrmann, cinematographer Gregg Toland’s

revolutionary camerawork intercut with clips showcasing the new techniques, and the make-up techniques necessary to transform Welles into Charles Foster Kane's many ages. The photos also gave the audience a sense of the publicity used for the film, as advertisements, a trailer and reviews are also included on the disc. Both of these releases together demonstrate the typical supplemental features Criterion provided, and continues to provide in their releases -- a balance of scholarly features as well as behind-the-scenes, industry glances.

With the level of detail and amount of effort required for these releases, but also the inclusivity of the laserdisc market, Criterion had to maintain a certain profit level in order to continue to fund their future releases. With the niche market that the laserdisc occupied, Criterion established their company as a mail-order basis, offering these two titles exclusively. In 1985, *King Kong* carried a list price of \$79.95, and *Citizen Kane* went for \$84.95. Criterion's primary advertising methods consisted of sending a laserdisc to a laserdisc newsletter or forum to be reviewed, the strength of their work being the selling point, as well as placing advertisements in magazines like *The New Yorker*, allowing readers to request a catalogue of titles and creating for Criterion a mailing list. With the minimal advertising they did Criterion was selling not only their film titles, but also the capability of laserdisc technology, selling both film and format. The Steins and Smith knew that the ability of the laserdisc far succeeded that of tape, but they were the smallest percent of the market, with the videotape far surpassing in presence in homes. They hoped for a shift in the market to the disc, because of what they saw as "superior picture and sound

quality, and the added playback capabilities,” pushing the extras more than the films themselves (Parker & Parker 50).

The effort to expand Criterion’s library of films proved difficult for Smith, and instead of continuing with a company that did not have a guaranteed future, he left the company, leaving Bob and Aleen Stein with the technological capabilities, but no way to procure more films. This problem was resolved through the Stein’s new partnership with William Becker, Saul Turell, and his son Jonathan Turell, owners of Janus Films. The parties named the new company, Voyager, getting inspiration from the satellite probe. The Stein’s had lost the rights to the name “Criterion Collection” to Roger Smith, but regained them, and soon became a division in the Voyager company. Aleen sees Janus’ joining as more than just a partnership, but *the* reason Criterion was able to become the company that encapsulated so many differing aspects of the film industry:

Bob and I started the collection, but without Jon [Turell] and Bill [Becker] and Janus, it wouldn’t have been significant, merely an eclectic collection of films with supplements. Janus’ collection of films, Jon’s, Bill’s and Peter’s [Becker] film knowledge, along with the unique team built up, with each of our various contributions, resulted in a “magic” combination that made it something enduring and highly respected. As such, it was more than the sum of its parts, more than the sum of each of our contributions as we all made it something unique in the history of film (Parker & Parker 52).

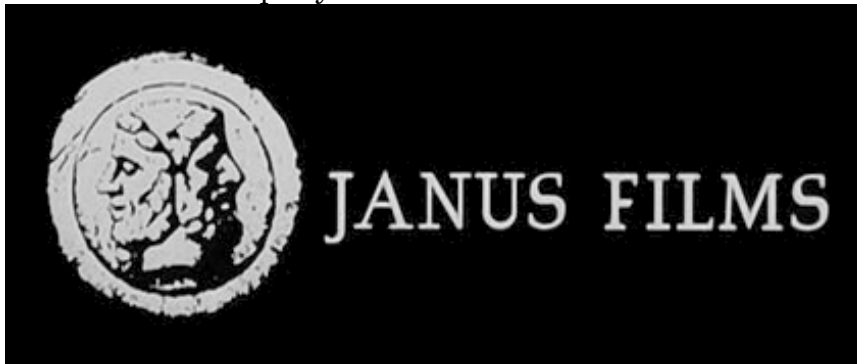
When the Steins formed their partnership with Janus Films, the company was a well-established distributor of canonized foreign films, bringing them the “important classic” content they needed. Janus was founded in the mid-1950s by two former Harvard graduates, with the goal of

screening for American audiences largely European and Japanese art films, such as Akira Kurosawa, Yasujiro Ozu, Robert Bresson and Federico Fellini. Located in Manhattan, the company had mild success throughout the '50s, but by the early '60s it saw a downturn, due to the negative reviews of their films from mainstream critics, as well as Hollywood studios beginning to bring directors over to America, costing Janus their market abroad.

At this point in 1965 William Becker and Jonathan Turell stepped in and took ownership of the company (Roberts, NYTimes.com). Through a cultivation of relationships with foreign distributors and acquiring rights to more experimental films and obscure titles, the new owners were able to greatly expand Janus' library of titles, and expose them to a new generation of filmgoer. The men were then able to use their longstanding relationship with the film industry, and business practices to help steady Criterion after Roger Smith had left. The initial intrigue of Janus' interest with Criterion came when Stein sent a copy of *King Kong* to the Janus office. When Stein inquired to Turell about the disc, Turell said "*King Kong*. Movie. Seen it, been there, done that." his frustrated Stein, for Turell was just seeing the disc as a film, not the capabilities that came with it. Stein flew to New York and brought with him *Citizen Kane* and then showed Turell the opening scene and explained, "if you fast-forward through this you'll see the window never changes location," showing Turell the ability the disc had to move forward frame-by-frame. Turell then understood why Stein was so smitten with the laserdisc technology, as you could "see not just what Welles had done, but how he'd done it" (Virshup, Wired.com).

Turell and Becker took an active role within the new company from the outset. While stationed in Janus' offices in New York, the two were heavily involved with all aspects of production at the company's headquarters in Los Angeles. The two, along with the Steins, made all decisions ranging from titles chosen for publication, the creation and licensing of contextual extras for the discs. They brought in industry personnel and scholars for the creation of their own supplemental features, edited liner notes and essays included within the release, and approved all advertising materials. While both men made the decisions, Becker cared more about the films as art, while Turell focused on the business side; the partnership encompassing the dual-nature of cinema as culture and commerce (Roberts, NYTimes.com).

Figure 2.2: The Janus Films logo. The two heads representing the dual-nature of the company – art & commerce



It was during these early years of Criterion that Becker and Turell began fostering relationships with the filmmakers themselves, envisioning a way of including them within releases, including Nicholas Roeg, Peter Bogdonavich and Francois Truffaut (Parker & Parker 50).

The relationships within the industry and the films themselves drove Turell and Becker to grow Criterion, and for Stein drive for growth came from

the continuing possibilities of the new technology. The feature he remained the most fascinated with was the ability for the disc to register single frames, allowing the user a more engaged role in choosing what he wanted to play. This interactivity for Stein was the power the laserdisc held; it was more than just a method of delivery for the film. Stein wanted to take the film from a passive experience to an active one, similar to the role of books. In his words: “books are random access -- you can read a sentence twice or go back and look up a reference. Books are a user-driven medium versus a producer-driven medium like film. What we do [at Voyager] is to transform a producer-driven medium into a user-driven one,” (Virshup, Wired.com). This ethos was manifested into the Criterion Collection’s first logo shown before the films, a book transforming into a disc.

Figure 2.3: The first Criterion Collection logo



Interactivity became a mandate not just for Criterion, but for all of Voyager as well, with all divisions needing to put the active user at the center of all media created. While Criterion was a small part of the Voyager

network, the main focus of the company was the production of CD-ROMs, creating a hybridization of book on electronic medium. Such editions allowed for more than just the text, but the ability to click on links to take the user to audio files, illustrations, and other associated information about the subject.

From 1985 to 1986, Criterion's staff numbered between six and eight people. As word began to spread about the atmosphere and innovative production at the company, Criterion attracted new employees. One of the most important hires that Criterion made in its early years was Maria Palazzola, who became the lead telecine engineer for the company, overseeing transfers of film to video. Following the acquisition of rights for a title, the Criterion edition begins with the gathering of the best available film elements for the creation of the transfer. These elements are not readily accessed, and required searching through archives of major studios institutions, or in private libraries. Palazzola would search for these prints with great perseverance, until she found those she deemed to be of a quality far exceeding an acceptable level. This tenacity not only led to the greatest quality image being constructed for the laserdisc, but to many breakthroughs over the entire process. Palazzola has been credited as being the first engineer to bring on directors and cinematographers to work with her on the process, Jack Cardiff working alongside her for the transfer of *The Red Shoes*, and sending Stanley Kubrick daily shipments of rushes for the progress done on *Lolita* (1962) (Nichols, "Getting to Know"). This ideal resonates with Criterion's mission, to present the film as the filmmaker intended. In an essay she wrote for the laserdisc release of *Dr. Strangelove* (1964), Palazzola details the inherent struggle with Criterion's aim:

Film-to-tape transfer in an interpretive art form. Many artistic decisions must be made without resorting to scientifically established criteria. You have to do the best research to identify the premier element, communicate extensively with the filmmaker about his/her vision for the film, and try to recreate in a different medium something which was originally created for film. (Parker & Parker 55)

Palazzola's commitment to image quality is perhaps best seen with her work on the release of *Silence of the Lambs* (1991), and recruiting the cinematographer of the film, Tak Fujimoto, to help with the process. When Fujimoto initially saw the image from the initial transfer, he was hesitant to help with the color correction, seeing it as a waste of his time. Palazzola convinced him that Criterion was going through these measures to "preserve the look of the film" and the film would be best served with his intervention. After Palazzola supplied an interpositive print to the process, Fujimoto returned to see a rough version and was swayed, beginning work on the color correction immediately. Thus the cinematographer was converted to the importance of the work that Criterion was doing, treating the image past the initial theatrical run (Parker & Parker 55).

Following Criterion's initial releases of *Citizen Kane* and *King Kong*, in 1985 the company published three features from their newly acquired access to the Janus library. They released Alfred Hitchcock's *The Lady Vanishes* (1938) and *The 39 Steps* (1935), and Carroll Reed's *The Third Man* (1949), all without any of the supplementary material that had partially defined the uniqueness of Criterion's first two releases. The decision was due to time constraints, as putting the laserdiscs on the market as quickly as possible seemed a better way to maintain the company's reputation, and the creation

of a commentary or documentary would increase the time to publish these editions. At this time, laserdisc production ranged from \$20,000 to \$50,000 per release, fluctuating due to the amount of features attached to the release, so the bare-bones editions would allow for a greater profit on sales. 1986 however, saw the permanent inclusion of supplementary features on the laserdiscs, as well as a shift from Janus' catalogue to more established Hollywood classics. Stein explains, "When introducing a new format and concept, we weren't going to sell the content too," believing that it would be much easier to get people behind a new technology with films they already knew, instead of trying to sell them on a new film as well as new experience (Virshup, Wired.com).

1986 saw the release of George Steven's *Swing Time* (1936), Welles' *The Magnificent Ambersons* (1942), Fred Zimmerman's *High Noon* (1952) and Don Siegel's *Invasion of the Body Snatchers* (1956) encompassing a wide-range of Hollywood titles, with varying genres represented. These films demonstrate not only the variety of titles that Criterion was beginning to publish, but also reveals the array of studios willing to work with Criterion with this new technology. *Swing Time* and *The Magnificent Ambersons* came from RKO, *High Noon* from United Artists and *Invasion of the Body Snatchers*'s rights were held by Paramount. This was an easy way for studios to make revenue without putting work into a technology they saw as having little impact on the home video market. By selling the laserdisc rights to these titles to a company like Criterion, they received money for an edition of their film that they had little to no interest in creating. (Parker & Parker 58).

With the batch of titles released in 1986, Criterion went even further in filling the physical laserdisc with as many supplementary materials as would fit. In addition to those extras they created for *Citizen Kane* and *King Kong*, the production team continued to innovate and find more materials to include on releases. They began to attach the film's original trailer to the disc, as well as comparisons between storyboards and the film, and a plethora of behind-the-scenes materials, either included on the disk or with the included essays. *Swing Time* had a commentary by John Mueller, who authored *Astaire Dancing: The Musical Films* (1985), a clip from *Hooray for Love* (1935), an earlier musical released by RKO, and production stills. *The Magnificent Ambersons* contained both a commentary and a three-part visual essay by film scholar Robert Carringer. *High Noon* showcases a commentary by film professor Howard Suber, photos from producer Stanley Kramer's personal collection, and printed the entirety of the short story that the film is based on, John W. Cunningham's "The Tin Star," in the liner notes. *Invasion of the Body Snatchers* includes a commentary by scholar Maurice Yacowar, an interview with director Don Siegel, and a demonstration of Videoscope.

One change that Criterion helped standardize was the presentation of the film in the original aspect ratio. While this is a common practice today, for Criterion to have the idea of preserving a widescreen film's appearance through the implementation of black bars at the top and bottom of a television screen, in effect shrinking the image, was a brave undertaking. When Criterion decided to letterbox their releases, it was the one of the first occurrences that the image size was brought to the attention of the home video industry, which had largely ignored the aspect ratio issue due to the

continuation of television's taking of a theatrical image and fitting it to the television frame. This was first done on September 21, 1961, when networks aired *How to Marry a Millionaire* (1953), an anamorphic CinemaScope film, shown in a pan-and-scan format. The pan-and-scan process cropped off the sides of the image, forcing the image to fit into television's aspect ratio of 1.33:1 (Belton 216). This became the standard of way of formatting feature films to be shown on television, or by removing a matte that filmmakers using 35mm would apply over the image, creating a different aspect ratio. Through this, television was drastically altering the image, giving viewers of these films images that the filmmakers never wanted their audience to view (Kendrick 129).

Letterboxing was not a Criterion invention, first used on the 1985 MGM/UA Home Video laserdisc release of Woody Allen's film *Manhattan* (1979). This decision was of Allen's own intent, and came through his contractual agreement with United Artists, allowing him input on the home video release. Criterion was the first company to get behind this practice, first necessary with their release of *Invasion of the Body Snatchers*, as the previous seven releases were all shot in Academy aspect ratio of 1.33:1.

Figure 2.4: A letterboxed still from *Invasion of the Body Snatchers*. Shot in 1:85.1 and shown here in 2.00:1



People initially complained after purchasing their copies of *Body Snatchers*, thinking there was an error with the image as they could only see part of the picture. In an interview done in 2000, Peter Becker summed up Criterion's commitment to the image over public perception:

Letterboxing was something that people said the public will never buy; they don't want the picture smaller on their television set, they wanted the picture bigger. They want to see the faces. And there are still people who feel that way. We just felt that it was important right from the beginning to make a commitment to presenting films as filmmakers wanted them to be seen, and that meant respecting their framing. And it meant respecting the composition that they had established in the first place. (Doogan 2000).

This intervention on the part of Criterion and their laserdiscs was an important change for the home video market, as it further brought the

experience of theater to the home, something which had been neglected with the previous technologies (Kendrick 129). In the Blu-ray era, Criterion would push this commitment by including three different aspect ratios for their release of Elia Kazan's *On the Waterfront* #647 (1954), giving the viewer the option to choose from 1.66:1, 1.85:1, and 1.33:1. In a video essay on the disc, the explanation is given that the film was shown theatrically in all three ratios, and there is disagreement for which is the approved, so by providing all three Criterion is giving the viewer the opportunity to see the film three distinct ways.

The other biggest supplemental feature Criterion created for its releases was the audio commentary. As they had first intended with *Citizen Kane*'s commentary with Carringer, Criterion used these commentaries as a way to interact with their viewers, allowing for the viewer to be engaged and educated by the track. Inviting scholars and historians to discuss a film provided a new outlet for the professionals to share information with the audience, imparted information in a real time rendering of the film. Numerous historians, scholars, journalists have provided commentaries for Criterion throughout the company's 30 years, some being Andrew Sarris, Peter Cowie, Howard Suber, Molly Haskell, Roger Ebert, Pauline Kael and Ian Christie.

Expanding on the commentary, in 1990 Criterion had for the first time a director provide commentary for his or her own film. Up until then, only scholars or historians provided the commentary track. When Criterion secured the rights to *Taxi Driver* (1976) and began thinking of ideas of supplements, producer of the laserdisc Karen Stetler had the idea of asking

Martin Scorsese to record the commentary track for the film. Criterion had a prior working relationship with Scorsese, who had recorded conversations with his friend and mentor, director Michael Powell for the releases *The Life and Death of Colonel Blimp* (1943) and *Black Narcissus* (1947). Representatives from Criterion flew to New York to record the commentary, and did so in a small storage room in Janus' office. The film was played on a small 12-inch monitor, and instead of sitting, Scorsese requested to have a wireless microphone, allowing him to walk around the room while recording. Before filming began, Scorsese revealed that he had not seen the film since it was initially released, but quickly started to fire off details and anecdotes about the production in his rapid delivery (Parker & Parker 66). Criterion saw this commentary and eventual final disc as bolstering their creative production, putting them into a new phase of their releases. Through this came a new edition of laserdiscs, the Criterion Director Approved Series, which displayed the filmmaker's signature on the cover of the package, a mark that meant the edition held a director commentary track.

The amount of supplements for releases varied, usually dependent on the availability of things related to the film's production and the age of the film. Contemporary films that Criterion released often had more supplemental features, as elements were much easier accessed than those of older films. Older films required more searching through libraries and archives, both personal and institutional, seeing what things had survived through the passing of time. When very little extra material existed, surviving members of the production were in some cases interviewed, since Criterion needed to create new supplementary features from scratch. For

Stanley Kubrick's *Dr Strangelove or: How I Learned to Stop Worrying and Love the Bomb* (1964), producers Morgan Holly and Julia discussed the tension at the time of the film's release, through the inclusion of advertisements, commercials and films made during that time. Criterion's Mark Rance decided to create documentaries on the lives of Anthony Mann and Sam Bronstein, the director and producer – respectively – of *El Cid* (1961).

One of the most lauded releases made during Criterion's laserdisc era was the 1996 printing of Terry Gilliam's *Brazil* (1985). For Criterion, the typical production period for a laserdisc took three to four months, from when rights were secured and the film-to-tape transfer began. *Brazil* took the company over two years to complete -- after securing the rights to Gilliam's filmography when they had produced their edition of *The Fisher King* (1991), they promised him that all of his releases would receive the same level of detail and respect. Criterion's final product was a massive five-disc set, which retailed for \$149.98, and completely full of supplements. Included were three different cuts of the film: the 142-minute European release, the 131-minute American release, and the 97-minute version Universal Pictures edited and released. The screenwriters of the movie -- Terry Gilliam, Tom Stoppard and Charles McKeown -- were interviewed and they openly discussed the problems that occurred during the preproduction of the film. Two documentaries also were included, one shot during the film's production, and another about the struggle Gilliam had against Universal over the control of the final cut of the film. The candor displayed by Gilliam and the frankness of the documentaries exhibit the unhappiness Gilliam harbored against

Universal, and would be nearly impossible to hear today with a studio's approval. There are two commentaries, one provided by scholar David Morgan over the 97-minute cut of the film, the other by Gilliam himself over the 142-minute European cut. Gilliam provided six hours of recorded material, covering all aspects of the production of the film and its release, which was then edited and layered into one of the densest commentaries on any release.

Figure 2.5: The back cover of *Brazil*, advertising the extent of the supplemental package.



This packed release showed the general public -- as well as filmmakers -- what Criterion was able to create, garnering more sales for the company, as well as more collaborative works with directors.

Beginning with their first releases, these definitive editions of films Criterion was creating became a new critical form of seeing a film, through an annotated supplemental filled laserdisc. This new critical avenue was just as valuable to the home media buyer, as to the scholar, or institution, or student. Because of the different avenues Criterion was selling to, by 1988 the company was generating roughly \$3 million a year in sales. The actual number of discs sold ranged from 500 to more than 100,000 for popular films like *Ghostbusters* and *Blade Runner* (1983). In the early 90's a staff of six producers, was producing 40 to 45 titles a year. Yet with all of this success Criterion was looked at as an outsider with the rest of Voyager's enterprises being taken up by CD-ROMs. In 1994, German publishing company Holtzbrinck paid \$6.7 million for a 20 percent share of Voyager, giving the four founders a 20 percent share of their own (Virshup, Wired.com). The company also moved production headquarters from Los Angeles to New York in 1994, allowing a closer connection between the physical plant of Criterion and the library of Janus. Due to disagreements with how the company should push forward, Bob Stein left Voyager in 1996, seeing the future of media being on the Internet. Voyager continued to have lower profits, due to a mixture of the World Wide Web and mass market CDs controlling the market, yet Criterion remained profitable. The three remaining founders -- Aleen Stein, William Becker and Jonathan Turell -- decided in 1998 to dissolve Voyager. Becker and Turell remained with The Criterion Collection,

found a partnership with Home Vision Entertainment and found themselves at a crossroads. The question they faced was whether to continue manufacturing high quality laserdiscs, or to enter into DVD technology (Kendrick 130).

TRANSITION FROM VHS TO DVD

Throughout the 1980's and into the 90's the home video market exploded. In 1992 for the first time, VHS sales surpassed theatrical revenues, and only continued to grow throughout the rest of the decade. Studios began to publish not only new releases, but older films from their catalogues. With the amount of content available, as well as the falling prices of the technology, home video was cemented as a mainstay for the casual moviegoer, and by dipping into their library of titles, studios were able to also appeal to the cinephile. Advertisers began tapping into the mentality of these tapes having value as a collectible item, pushing the idea of ownership and amassing one's personal library. Selling the collectible wasn't the only way studios were able to monetize a film's life past the theater, but also just the ability to watch a film in one's own home was pushed, introducing video rental stores. Places like Blockbuster and Hollywood Video were not only in the business of renting tapes, but a forum for movie culture in America. These stores allowed for the consumer to discuss films with other filmgoers, as well as be opened up to possibilities of films that had prior no knowledge of. The number of titles available grew over time, reaching 3,600 per year available at Blockbuster in 1989. Blockbuster stores also grew at a rapid

pace: in 1987 there were only 94 Blockbusters were in the United States, but grew to over 1,600 stores in 1991 (Herbert 35).

The bulk of titles that were being sold were those of new releases, studios extending the life of a film already within the public sphere. Walt Disney Studios Home Entertainment was the only company at the time that was reaching into its library to sell films released decades earlier. The company created the “Walt Disney Classics” line, which had the initial strategy of releasing titles to the market, with the exception of 15 deemed “untouchable,” as these were the ones that were the foundation of the company. The idea was to only release these films theatrically roughly every seven years, and to draw a new generation of audiences for each showing. The “untouchables” included *Snow White and the Seven Dwarfs*, *Bambi* (1942), *The Aristocats* (1970), and twelve others. As the home video market began to change with the rise of VHS, Disney began to alter their strategy, in part to Michael Eisner’s insisting that the films were making no money sitting in their vault, and that the company could capitalize on the theatrical screenings with the selling of these “untouchable” titles. The first release for the company was *Robin Hood* (1973) in 1984, with videocassettes priced at \$79.95, mainly targeting the high-end consumer and rental store. By the time the company released their fourth title, *Sleeping Beauty* (1959), they had lowered the price to a more affordable \$29.95, which would continue for the rest of their “Classic” line releases (Ryan, “Disney Classics”). As other studios began to see what Disney was doing, and the profits that coincided, going into their annals for older films became a common practice for the next generation of home video.

VHS was the dominant home video format from the late '70s through the '90s, having the largest market share for tape players, and dominant over the fledgling laserdisc, which spoke only to the high-end video collector. At its peak in 1997, VCRs were in roughly 90% of American homes, and generated 58% percent of Hollywood's total revenue. In 1996 box office revenue was roughly \$5.9 billion, as compared to \$8.7 billion in rentals of tapes and \$7.6 billion on the purchase of tapes (Klinger 59). And while the success of the VHS pervaded the market, studios were already looking at the next incarnation of home video.

Warner Home Video president Warren Lieberfarb was one of the earliest executives to take notice in the potential of a digital based format. In 1994 he worked to join all of the studios to rally behind the new digital versatile disc, or DVD, and learn from the mistakes they had made with their slow adapting to the VHS. The DVD was not the first foray into using disc-reading technology to show a film, as many iterations had appeared in the '70s and '80s, including the laserdisc. But what the DVD possessed that none of the prior formats had, was the full faith and backing of the studios as well as the home electronics industry. Lieberfarb's goal was to create a homogenized product, one that all studios would be able to adopt without any competition (Dale, Variety.com). By bringing together manufacturers, technology companies and media purveyors to create and patent a single entity, it would give the studios a lead in the selling of their products, something that video stores had done and exploited in the VHS era. The film would appear as a digital file on the disc, not requiring the same physical space as tape. Due to the size of the physical disc, and the cheap cost to

produce them, the format was privy to new ways of marketing and selling the product.

The first DVD players were introduced to the American marketplace in the spring of 1997. In 1998 there were a million players in homes, and by 2001 DVD players were in more than 28 million homes (Herbert 40). The consumer readily accepted the change to the format, as the studios made point to advertise all of the benefits that DVD offered. The quality of image on DVD far supersedes VHS, an analog based medium: tapes were given a limited life due to the fragility of the tape material itself, and could be worn down after many viewings, while the image quality of the DVD's image and sound would remain after unlimited viewings. The digital effect allows for it to have a much longer shelf life and ability to be viewed than a VHS tape could, giving the impression of a lasting collection. Another benefit the DVD offered was its ability to be played in a variety of places, computers, laptops or gaming systems, not just restricted to its own playback machine. This eclipsed the VHS' playback functionality, only able to be played on VHS machines.

Due to the relatively low costs of mass-producing the discs, studios were able to sell the individual discs at lower cost than VHS tapes, the price ranging from \$20-\$30 per film. This allowed companies to digitize their libraries and offer customers titles of films outside of theatrical releases. The rise of cable, and in particular channels like Turner Classic Movies and American Movie Classics, fueled viewers interest in watching -- and owning -- these classic films. Studios were then able to digitize entire libraries of films cheaply, and still receive a profit with their sale. By offering older titles,

theatrical releases, and with the addition of television series starting with *The X-Files* in 2000, content available on DVD far superseded any previous home video format.

DVD's quickly passed VHS and became "the hottest selling consumer electronics product in history," permeating the marketplace (Klinger 58). In 2001 the DVD outsold the VHS for the first time, nabbing 52% of the home video market, which was \$10.3 billion. As the sales of DVDs continued to rise, VHS fell further and further behind, and when in 2004 consumers spent \$15.5 billion on DVDs, and an additional \$5.7 billion on DVD rentals, the VHS tape was all but dead. Warner Brothers was a large component of the early success of the DVD -- by purchasing up smaller studios and libraries, the company was able to create a large library of their own titles, which created the beginning supply of films for consumers to purchase.

Hollywood's transition to the full supplemental loaded DVD was not instantaneous. When *Titanic* (1997) was first released on DVD in 1999, just two years removed from its domestic box office of \$600 million, it was released bare-bones, no supplemental features. The disc sold 1 million copies, the first DVD to do so, when DVD players were found in only 5% of U.S. homes. The then president of Paramount's domestic home entertainment Meagan Burrows described the industry as "much smaller, and bonus features were not the standard they are now," showing that while the major studios were beginning to replicate the package that Criterion provided for their laserdiscs, it would require time for the consumer to realize the added benefits of such an supplement (Arnold, USAToday.com). *Titanic* would receive its "special edition" reissue and would have extras including deleted

scenes edited back into the film, a two-hour documentary directed by James Cameron, and interviews with the studio executives who helped to guide the project. The collector's edition hit store shelves in 2005, six years after its initial DVD release, giving those ardent fans of the film a chance to upgrade from their previous DVD.

While the studios were still figuring out how to best use their supplemental features, one filmmaker was directing his films with the DVD already in his thoughts. When Peter Jackson began shooting *The Lord of the Rings* trilogy (2001-2003) for New Line Cinema, the studio envisioned three films of roughly two hours. Jackson did not want to pre-determine a length of a film, and believed "the right length for a film is the right length," so shot to create his film as he best saw fit (Braun, "Catching Up"). When New Line had acquired *The Lord of the Rings* from original owners Miramax in 1997, the media market was primarily VHS, but when the filming commenced, it was in the era of the DVD explosion. Understanding what the DVD was capable of, Jackson began editing, and envisioned that what was left out of the theatrical cut of the film would be able to find new life in its DVD, making the editing decisions somewhat easier. Jackson took to the idea of an extended DVD, not just for the chance for his cut footage to be seen again, but also a place for documentaries of the creation to be included, and to give more visibility to those who worked on the film in a production role. Screenwriters, composers, and set designers were interviewed and explained their part of the process directly to the audience. *The Fellowship of the Ring's* was released on DVD November 12, 2002, in both a two-disc standard edition and limited release four-disc collector's edition, which contained extended cuts of

the films, deleted scenes put back into the narrative. The disc was full of interviews, documentaries, and a trailer for the second film in the trilogy, *The Two Towers*, which was released on December 18, 2002, giving the audience anticipation for the next feature. The DVD sales and rentals for the first film brought New Line a revenue boost they were not anticipating when first taking on the trilogy, with figures estimating 16.5 units sold (Horn, LATimes.com). As more and more studios began noticing these trends in sales, the standardization of the DVD package quickly followed.

As the new iteration of home video took over the market, consumers were quick to notice another feature of DVDs -- their capability for containing supplementary features. For a customer base that went from the analog VHS tape to DVD, these additions were perceived as revolutionary, despite the fact that these had been available on laserdiscs for more than ten years at this point. Viewers were sold these films as collectibles, with studios offering collector's editions, director's cuts, anniversary editions, showing value beyond the film itself. While these editions were previously primarily championed by cinephiles and academics, now as the public's cinephilia rose along with the DVD, they too began expecting these full editions for every DVD to better contextualize the film. For a company like Criterion, this clearly presented a problem, since the company had been providing these sorts of editions and extras for their niche laserdisc-only consumer base for thirteen years, and the DVD was taking what they had created for a small market and normalized it for the entire marketplace.

CRITERION & DVD

Criterion held off on transitioning from laserdisc production to DVD for about a year, when an announcement was made on November 10, 1997 that titles would be available on DVD in March of 1998. Becker says that the company “started our [research and development] well before DVD was launched” and “learned a lot about the format and a lot about what we didn’t want to be doing with it.” Thus with the change of technology, Criterion continued to spend time thinking of the ways they could use the technology they were about to adopt (Crowdus 48). One of the things Criterion wanted to feature was an organized interface of the disc, a clean menu. The reason for this was an idea of optimization between discs: for the home video purveyor to be able to put in one disc, understand how the menu worked, and when switching to another title, the menu remaining and allowing the same navigational functions throughout the entirety of the library.

Figure 2.6: The DVD menu of Alfred Hitchcock's *Notorious*. This shows the style of design Criterion implemented for all initial DVDs



Criterion was fearful of the change and the possibility of alienating their audience base, those devoted to both the company and the laserdisc. What ultimately pushed Criterion to the digital of DVD was a comparison that technical director Lee Kline showed to the staff: Kline used Criterion's laserdisc edition of David Fincher's *Se7en* (1995) and the newly released New Line Cinema DVD edition of the film. Looking at both side-by-side, it was evident the picture quality of the DVD was far superior to that of Criterion image (Parker & Parker 68). This better image quality, combined with the decreased cost to produce, swayed Criterion to enter into the DVD market and abandon laserdisc production.

Criterion's biggest obstacle with the transition was not adapting to the format, but differentiating itself from the other distributors. If all studios were suddenly printing their own editions of their films and withholding the licenses to titles from Criterion, and also were adding supplemental features, something that Criterion had been doing since the first edition of their laserdiscs, then how could Criterion continue to differentiate its product and brand in the homogenized market? The company resolved that what would distinguish themselves from the rest would be a continuance of not just supplements, but scholarly-driven ones, as well as their vast library of classics, ranging from world cinema, the classical Hollywood, and contemporary.

When Criterion announced their initial run of DVDs, they shared on the press release nine titles, mixing the history of Janus' esteemed catalogue with a few contemporary films they had secured the DVD rights to. The titles were Jean Renoir's *The Grand Illusion* #1 (1939), Akira Kurosawa's *Seven Samurai* #2 (1954), Alfred Hitchcock's *The Lady Vanishes* #3 (1938), Federico Fellini's *Amarcord* #4 (1973), Francois Truffaut's *The 400 Blows* #5 (1959), Jean Cocteau's *Beauty and the Beast* #6 (1946), Roy Baker's *A Night to Remember* #7 (1958), and John Woo's *The Killer* #8 (1989) and *Hard Boiled* #9 (1992), each of which was given a "spine number" that appeared on the outer case of the DVD cover. This served as a guiding organization principle for the company, numbering their editions in a chronological order of release would allow for a full library to show the history of the label.

These titles introduced the new canon Criterion was creating, as changing formats necessitated the recreation of their library. One problem

Criterion faced with the new canon was the realization that the films available to the company would come from a much smaller pool. This was due to studios retaining their licenses for their own DVD editions, previously sold to Criterion in the laserdisc era. The DVD had a larger presence within five years of its introduction than the laserdisc did over its entire lifespan: Laserdisc players in American homes never exceeded a million, while by 2005, 57 million homes had at least one DVD player (Kendrick 58). Seeing the size of the market, and knowing the minimal costs required to produce a DVD due to the shrinking prices of digital, studios recognized an ability to make large profits. Instead of licensing their rights to Criterion, as they had with laserdisc, they held onto them and created their own editions. One of the highest selling Criterion laserdiscs, *Blade Runner*, generated \$600,000 in sales over its eleven-year sale period, yet films like *The Fellowship of the Ring* sold \$498.4 million over a three-year period from its time of release. These new obstacles required Criterion to reformulate its releases, going back to Janus' library for more obscure titles, as well as contemporary films with more modest box office revenue, like Alex Cox's *Sid and Nancy* #20 (1986) and Philip Kaufman's *The Unbearable Lightness of Being* #55 (1988), and no longer able to put out editions of blockbuster films like *Citizen Kane*, *Goldfinger* (1964), *Raging Bull* (1980) and *Boogie Nights* (1997).

While learning how to approach the new challenge of acquiring studio's licenses for DVDs, during the early years of the DVD era Criterion was immediate in bolstering their already established practice of providing their consumer with the best available quality of their transfer. The first title Criterion planned to release, *Grand Illusion*, was actually delayed for

eighteen months from its original release date, as the company located the original camera negative before they began work on the transfer, causing a long delay. This required a new print to be struck, before Criterion could execute a digital transfer from film. This high-quality transfer was featured on the disc, along with a commentary by scholar Peter Cowie, which had been used on the laserdisc, as well as an introduction to the film by Renoir, filmed in 1958, and a feature on the restoration. This release demonstrated to the DVD consumer the quality of product Criterion published and the careful consideration that went into every title.

Figure 2.7: The front and back cover to *Grand Illusion*, DVD Spine #1



While *Grand Illusion* serves as a prime example of what Criterion strived to create on every title, many of its earliest DVDs were produced with little or no supplemental materials. Many editions shared supplements with their laserdisc counterparts, that were simply transferred over to the DVD

edition; these editions tended to be those laserdisc titles which were created near the end of Criterion's laserdisc era (*Dead Ringers*; Nicholas Roeg's *Walkabout* #10 [1971]) as Criterion still was able to hold the rights to these films for the transition period. Other editions were published with only a trailer attached, like *Amarcord*. Criterion was still in the process of fully understanding the new technology, and much like the earliest laserdisc titles, it would require time for Criterion come up with a consistent design and content strategy of their special edition DVD (Kendrick 130).

Once Criterion was able to successfully rethink and differentiate itself from the mainstream consumer DVD, they were able to create their version of the special edition DVD that other studios had in turn taken from Criterion's laserdiscs -- the supplements offering behind-the-scenes looks and extras. Criterion distinguished themselves in the market through the "film school in a box" practice that they began to apply to these releases. Due to the lower costs of DVD production, the company was able to undertake projects that required more work, but could expect profits from the editions. Giving the same treatment to a film like Carl Theodore Dreyer's *Passion of Joan of Arc* #62 (1928) as they would to a semi-cult studio film like *The Princess Bride* (1987) in the laserdisc era, proved not only fruitful to the business but to film history. *Passion of Joan of Arc* was a film thought of as lost, until a print was discovered in a janitor's closet in an asylum in Norway, Criterion transferred the film and created the first home video edition of the film in 1999. Along with the newly unearthed film, Criterion allowed the viewer to choose how to view it: either silently, as Dreyer intended, or with an optional orchestral score, which had been inspired by the film. Also included were audio essays, a

history of the film's production, audio interviews with the daughter of the lead actress, and a video essay on the creation of the score. This demonstrates how Criterion began to create their identity in the DVD era -- that is a combination of an archivist's understanding, but the love of a cinephile.

Going into the DVD era, Criterion developed a new approach consistent with their initial strategy -- branching out to find more obscure titles, and continuing to provide supplemental materials to help educate the viewer. With their focus mainly on narrative features, Criterion has also branched out for a few obscure titles, like the television show *Fishing with John* #42 (1992), which followed jazz musician John Lurie as he went on fishing trips with his guests, or a collection of Beastie Boys' music videos Criterion entitled *Beastie Boys Video Anthology* #100. While titles like those popped up, Criterion did continue to focus on auteurs, putting out newly available prints of films from Ingmar Bergman, Jean-Luc Godard, Alfred Hitchcock, Federico Fellini, but also forging partnerships with contemporary directors such as Wes Anderson and Steven Soderbergh.

In the transition period from their defining laserdiscs to the new DVD, The Criterion Collection did not waver from its established ethos of "publishing the defining moments of cinema in the world's best digital editions," but was forced to adapt in a digital world (Criterion.com). The DVD era of Criterion showed that the company was not only capable of adapting to a new format, but was proficient at mastering the technology and exploiting it to best serve their purposes. This thoroughness of understanding technology, and ability to quickly adapt to a new format would be required by

Criterion again in late 2008, when the advent of Blu-ray by Sony was shown to be the next step in home video entertainment.

Chapter Three

Bottle Rocket, The Third Man, and Criterion in the Blu-ray Era:

Dual-Format & Streaming to Present (2008-today)

ADVENT OF BLU-RAY

As the DVD was in the midst of its meteoric ascension to the top of the home video market, studios and technology companies began researching to see what would follow. Continuing to avoid their mistakes from the VHS debacle, studios learned what had worked extremely well with the DVD -- i.e., marketing its versatility and collection of titles available. The consortium comprised of the studios choosing the DVD and backing the technology helped the consumer as much as the studios, as there would be no competition for certain studios due to format, just between the studios for the titles they offered. For the next incarnation of home video format, instead of the studios joining as one backing a unified technology as they had with DVD, companies would instead champion their own technologies causing a fractured market.

Starting in 2000, Sony began initial testing on different lasers for use in the players themselves. From laserdisc to DVD, the transmission of the information from disc to player was through the use of a small laser, but the amount transmissible was dependent on the laser itself. Sony, along with electronics manufacturer Philips, realized that by integrating a more precise laser within the player, more information could be read using a smaller reader. Through trial and error, differing attempts at fixing the same problem, Sony found that the use of blue laser diodes would allow for the best

realization of their initial concepts (“Sony Shows,” CDRinfo.com). Whereas the DVD uses a 650 nano-meter red laser to read its discs, the blue laser uses a 405 nano-meter violet beam. Because of this compression, the blue laser could read a much more focused, smaller area, which would then allow the disc to be written in with the information in a more condensed line, allowing more space for writing on the disc itself (“Exclusive TDK Durabis,” phys.org). This allowed for the new discs to hold roughly five times more information than the DVD. The adoption of the blue laser resulted in Sony calling the new venture Blu-ray.

Outside of the laser itself, Sony optimized the Blu-ray discs through a number of different innovative ideas. Although the DVD was seen as having a longer life compared to the analog VHS, a simple scratch on the surface on the disc itself would impair if not completely destroy the viewing ability. Sony devised a hard-coating scratch-protectant that was based from earlier ideas provided by TDK. This became the standard for all of the Blu-rays released, requiring some form of protection for the discs. Sony also optimized the encoding process, to where a single-layer Blu-ray held 25 gigabytes of content, and a dual-layered held 50 gigabytes (Blu-ray Disc Association). Because of the increased storage capabilities, not only could more files be stored, but also a larger file for the film itself. Blu-ray served as the format that brought high-definition films to the home. Sony saw the rise of high-definition televisions and broadcast channels on the horizon, which meant a 1920 x 1080 pixel image, or 1080p. The largest format the DVD is capable of holding is 720 x 480 pixels, or just a standard definition image. The file size

increase in capacity let full-length films be treated with a 1080p process, for greater definition.

In February of 2002, Sony unveiled details for Blu-ray disc technology, touting the storage capacity of the disc as being the biggest differentiation for the next generation. While Sony had the backing of nine of the largest technology companies, including Hitachi, LG and Samsung, not everyone was sold on using Sony's brand. The DVD Forum, an international organization of hardware, software, and production companies that develop DVD technology, sought to find another way of getting to the next format. Not wanting to sink large funds into the research and development of an entirely new technology, which Sony was doing with Blu-ray, a group led by Toshiba believed that it was possible to achieve similar results just by tinkering with the current DVD (Yoshida, EETimes). Their plan was compromised of taking high-definition video, and compressing it onto dual-layered standard DVD discs. The dual-layering allowed for roughly double the storage, approximately 8.5 gigabytes worth of space, versus the single DVD's capacity of 4.7 gigabytes. The forum approved this proposal in March of 2002, with the backing of Warner Bros. and other major studios -- studios did not want to unnecessarily sink funds into a new technology if an upgrade of an existing format was possible. With the approved plan, however, the DVD Forum's steering committee (made up of representatives from Intel, Panasonic and Warner Bros.) announced in April that they were beginning work on creating their own application using blue-laser technology. After much friction within the group, they reverted back to the original plan of upgrading the DVD disc, calling it HD DVD (Williams, PCWorld).

The arrival of HD DVD to combat Blu-ray harkened back to decades earlier when Betamax and VHS went against each other for the home video market. The biggest differentiation between the two was that Betamax and laserdisc were always seen as a niche market, only for those select few consumers who wished for the high-end experience. HD DVD and Blu-ray would be the next evolution in the DVD, replacing the fastest growing technology in history. Because of this schism, both parties began to court technology companies for input on the creation of the system, but more importantly studios for their libraries. Learning from VHS and DVD the power of the title, it was believed that a majority of the studios would choose only one high-definition platform for their titles. Sony was able to get the licensing rights for Columbia Pictures, 20th Century Fox and Walt Disney Pictures. HD DVD, backed by Warner Brothers, also acquired the licensing rights to Universal Studios and Paramount Pictures, evenly dividing the Big Six studios between the two formats (Williams, PCWorld). Technological backers also proved influential in the two -- HD DVD was supported by Microsoft, which offered a HD DVD player add-on to their new video game console, the Xbox 360, Sony meanwhile implemented Blu-ray within its own video game console, the Playstation 3 (Blu-ray Disc Association).

With both factions staunchly holding their own format as being the new standard, the market would only allow one format to become the dominant technology. The format war had begun, but quickly ended due to a few factors, mainly the shifting backing of the studios. Former HD DVD supporters Warner Bros. and Paramount began producing titles for Blu-ray in 2006, but remained with HD DVD as well. This dual-format publishing for

Paramount only lasted for a year, and by 2007 had revoked the privileges of Blu-ray and reverted back to HD DVD solely, with the exception of films directed by Steven Spielberg. DreamWorks Pictures, co-founded by Spielberg, decided to release exclusively on HD DVD, citing lower costs for manufacturing as well as technical superiority. HD DVD then provided the two companies a combined \$150 million in money and promotional promises, which included a large marketing campaign for *Shrek the Third's* (2007) home video arrival. With the allegiances shifting between formats by studios contributing to the battle, the ultimate factor was how each format fared in the marketplace, and HD DVD was slowly losing footing (Williams, PCWorld). Although HD DVD had a few month head start entering into the marketplace, by 2007 their sales were dwindling. Blockbuster, which initially test-marketed both formats in 250 of their stores, decided to become Blu-ray exclusive in all 1450 stores after seeing Blu-ray accounting for 70% of high-definition rentals. Not just limited to rentals, sell-through for Blu-ray within the first three quarters of 2007 outsold HD DVD two-to-one. By 2008 Warner Bros. alone had remained with HD DVD, until January 4th when it was announced they would become Blu-ray exclusive starting in June of that year. The pulling of the last studio was the final blow of the format war, and in February of 2008 Toshiba announced it would stop the publishing of all HD DVD devices, allowing for Blu-ray to become the standard for high-definition home video ("Blu-ray Wins," Telegraph).

CRITERION & BLU-RAY

In an email sent to its newsletter subscribers in 2008, Criterion announced their plans to begin releasing Blu-ray editions of their films. The move was expected, but still excited fans and the film community at large. The prestigious Criterion entering into high-definition would bring the beautiful imagery to the next technological standard. Criterion was not as slow this go-around into upgrading their technology, but they still were methodical in their approach, waiting for the format war to be settled before moving into high-definition. Online media outlets covering film culture wrote extensively on the email, and outlined what this announcement would mean. Websites like Blu-ray.com, Techcrunch.com, and Aintitcool.com all extolled the idea of upgrading the catalogue to high-definition, but were critical of one thing -- price. Standard DVD editions of Criterion were priced at \$39.95 MSRP, and these outlets were worried of what a high-definition package would do to the price (Criterion.com).

The email, sent out May 7, 2008, outlined the plan Criterion would be applying to their Blu-ray launch. Criterion selected “a little over a dozen titles from the collection” and set the timeframe for launch in October. They promised “glorious high-definition picture and sound” and “all the supplemental content of the DVD releases,” assuring consumers that the foray into high-definition would only be beneficial. The films that were selected for the upgrade were a combination of films already having DVD editions, with a few that would enter directly into the collection with a Blu-ray and DVD option. Those titles that already were in the collection were *The Third Man* #64 (1949), *The Man Who Fell to Earth* #304 (1976), *The Last*

Emperor #422 (1987), *The 400 Blows* #5 (1959), *Gimme Shelter* #99 (1970), *The Complete Monterey Pop* #167, *Contempt* #171 (1963), *Walkabout* #10 (1971), *For All Mankind* #54 (1989), and *The Wages of Fear* #36 (1953). Newly entering into the collection were *Bottle Rocket* #450 (1996), *Chunking Express* #453 (1994) and *El Norte* #458 (1983) (Blu-ray.com). With this announcement Criterion not only promised a format change, but also future titles well more than five months out, a departure from their typical three-month schedule of notice. The decision to promote so far ahead of the promised date would prove costly to the company in a few ways.

After promising delivery in October, the first Blu-ray from Criterion was delayed until December 16th of 2008. Notice of the delay was first given in October, pushing the titles back to November. Then again the titles were pushed back to November 17th. No reason for the delay was ever provided, but seeing as the technical specifications and extras remained the same, one can only postulate that the overall process of mastering Blu-ray required more time than Criterion initially hoped. This may prove true, as the company successfully released their DVD versions of *Bottle Rocket*, *Chunking Express*, and *El Norte*, after the initial delay, on November 25th. The Blu-rays for *Bottle Rocket* and *Chunking Express*, as well as the upgrades of *The Third Man* and *The Man Who Fell to Earth*, were all released in December as promised, and to stellar reviews from DVD review sites, as well as major publications like The New York Times and the LA Times. The concern of price was addressed when these titles were released, as Criterion offered the Blu-ray at \$39.95, their standard definition price. By doing this, Criterion implicitly made it known that for them, Blu-ray would be the new standard,

not just a curiosity reserved for a few titles a year. The company kept DVDs at the same price as well, which seems to have been an encouragement for those on the fence to make the switch to Blu-ray: the editions cost the same, so why not pay the same price and receive stellar 1080p video and audio? Pricing would hold steady for Criterion, with the occasional box-set or extra-laden film raising it slightly, until late into the Blu-ray reign that a decision would change how the company distributed its films (Criterion.com).

For the rest of its initial slate of Blu-ray films, Criterion released them throughout 2009, and one title (*Walkabout* #10 [1971]) in May of 2010. No Blu-ray title was ever simultaneously released the same weekend as another, frustrating some consumers and publications, wanting some sort of explanation to these delays, some of which were upwards of a year. Criterion never explicitly stated what caused these delays, as they had on the initial DVD release of *Grand Illusion* #1 (1937), when they had explained the negative had been found and re-created the print itself. Possibly to placate their customers, as well as continue with their new business practice, Criterion did release other films on Blu-ray in the interim, while continuing to publish their first promised titles when finalized. The first of these, *In the Realm of the Senses* #466 (1976), was released on April 28th, 2009, as both a Blu-ray and DVD edition in the same week. This film was new to the collection, as was its follow up, *The Curious Case of Benjamin Button* #476 (2008), released the following week. The next solely Blu-ray upgrades of a title already in the collection came with *Kagemusha* #267 (1980) and *PlayTime* #112 (1967) released on August 18th of 2009.

Throughout 2009 Criterion continued experimenting, perhaps trying to normalize a release strategy, one that could carry the business through the transitional period. One note is that Criterion did not abandon DVD production as it had with laserdisc. The company saw Blu-ray as the new standard, but foresaw it not taking as long as the ascension DVD had. The backwards compatibility of the Blu-ray player allowed for DVDs to be played on the machines, so this period of publishing both DVD and Blu-ray could serve as a transitional period for the consumer. There was no need to immediately switch to Blu-ray, as the customer could continue to amass their DVD collection. When the time came to upgrade the technology, the DVD library would have playback functionality on the Blu-ray, so there was no need to purchase new editions of films already owned, due to the older technology becoming useless.

Because of this forecast, Criterion chose some peculiar strategies for their releases. Although they had the technological capabilities for Blu-ray, Criterion did not create a Blu-ray release for every new film until September 28th of 2010. Starting with the first Blu-rays released in December of 2008 until the last DVD only release, a box-set *3 Silent Classics by Josef von Sternberg* #528, a total of 36 films or box-set releases had DVD-only editions, out of 88 total released. With 41% of editions relegated to DVD only, questions are raised to why this occurred, with no answers given. Perhaps these editions were already finalized for publication, and it was too late to provide a high-definition master of the film. Or it's possible that Criterion saw these films as not warranting the extra cost required with the Blu-ray process, and there would not be much profit to be had with these films. Since

their initial release, only six have been given upgrades to Blu-ray, so Criterion possibly sees their quality on DVD as not needing the immediacy of an upgraded transfer, as perhaps one of their first DVDs.

While introducing new films in both formats to the collection, as well as upgrading older films to Blu-ray, Criterion also decided to overhaul some of their earlier titles with a new DVD edition, as well as a Blu-ray. Criterion first did this with *The Seventh Seal* #11 (1957), creating an entirely new DVD edition to replicate its Blu-ray counterpart. The first copy of the film was released less than a year after Criterion switched to DVD, and Criterion was still tinkering with how to make their DVD editions as successful as the laserdisc. The DVD had the film, as well as an audio commentary with Peter Cowie, an annotated Bergman filmography, the theatrical trailer, and a restoration demonstration. With the upgrade, Criterion added many supplementary features to the package, including an introduction from the filmmaker recorded in 2003; the whole of *Bergman Island* (2006), a documentary about the filmmaker that was previously its own entry in the collection #477, the first time a new upgrade absorbed a standalone spine; archival interviews with Max von Sydow; a tribute to Bergman by Woody Allen; "Bergman 101," a video filmography of Bergman's career done by Cowie; and a booklet with an essay by critic Gary Giddins. This new edition triumphs over the old, and by providing these upgrades not just to Blu-ray users, but creating a new DVD as well, Criterion was able to keep their sales of DVD strong. This soon became a pattern -- i.e., upgrading entire editions of older titles -- as Criterion did this six times in the time period from first introducing Blu-ray to offering it exclusively. Criterion continues to do this,

privileging some releases from a mere “upgrade” to Blu-ray, to an entire “reissue” of the old DVD edition. The differentiation seems to be applicable when a new restoration has been created, as with *The Life and Death of Colonel Blimp* #173 (1943), when Criterion reissued the old DVD on March 19th, 2013, providing a bevy of new supplements as well. Films like *Ikiru* #221 (1952) or *The Life Aquatic with Steve Zissou* #300 (2004) received just an upscaled transfer to high-definition, and the extras remained the same. A pattern appears with spine numbers, in that the earlier spines, roughly 1-200, are more privy to the full reissue, as the later spines were more conformed to the typical DVD package for Criterion.

Beginning in November 2013, Criterion experimented with combining their DVD and Blu-ray editions into one package. They dubbed this venture “dual-format” as instead of needing to purchase separate editions, one purchase would give the owner access to both the Blu-ray and DVD copy of the film. Criterion saw this as beneficial to all groups, including themselves – roughly 60% of the discs sold were Blu-ray and the other 40% were DVD (Criterion.com). In an essay posted on Criterion.com, Peter Becker explains that Criterion is only able to create their packages if they place large orders for production, which lowers their cost per unit. Printing smaller quantities raises the cost per unit, and effectively negates any chance Criterion may have at breaking even. But through the larger orders, Criterion can “capture the savings over time and deliver [the consumer] a better, more beautiful product” (Becker, “Why Dual-Format?”). Because of the breakdown of their audience, the Blu-ray editions sold out quickly, requiring another order to be placed, Criterion knowing that they would continue to sell well. DVD took

much longer to sell out, and by the time a new order needed to be produced, the viability of turning a profit would decline. This caused Criterion to place a smaller order, effectively negating all prospect at profit. The problem faced was how to understand a way to continue their level of packaging and detail for every edition, when faced with the reality that DVD sales did not happen quickly enough for them to continue the level of production. Losing DVD altogether was not an option, as Becker explains: “cutting off 40% of our consumers, including most schools, libraries and universities,” was not an option, which suggested Criterion’s relationship with their consumer base still was valued by the company, taking care not to deter public organizations the ability to purchase their product (Becker, “Why Dual-Format?”)

Dual-format made sense fiscally for the company, and Criterion saw it as also making sense for their customers. For their Blu-ray customers there were only benefits to be had: the units were priced the same as the Blu-ray only editions they were paying for, and one would get an additional copy of the film on DVD. The sales pitch Criterion had to make was for the DVD consumer, a minority of their business but still very important to the company, that would be paying more for a technology they did not need. Criterion had slowly lowered the price of their DVD editions to \$29.95, offering a saving for the standard-definition option. Becker told readers that what they were purchasing was a “future-proofed” product, so when they made their eventual switch to Blu-ray, they would not need to re-purchase an edition of a film they had already, as their package came with an already primed high-definition edition for them. This decision was punctuated by Becker saying this was the best solution for Criterion to “continue to publish

the best possible product,” something that the company had striven for since day one (Becker, “Why Dual-Format?”).

Criterion’s first dual-format edition was of Charlie Chaplin’s *City Lights* #680 (1931), released on November 12th of 2013. The initial reports were positive, and choosing a film from an established auteur with wide appeal like Chaplin seemed solid on the part of Criterion to introduce a change in their distribution. As the releases continued, there started to appear more and more backlash from fans, on forums, social media, even directly on Criterion’s website. While initially fans seemed fine with the idea, the solely DVD contingent became more perturbed that they were paying more for an edition of a film that they did not want, and there was not an option for them to purchase a separate DVD only edition, as evident by the [criterionforum](#). As support of this disapproval rose, Criterion announced in June of 2014 that they would revert back to the separate editions beginning in September of that year (Becker, “Re: Format”). The news came to the approval of many of the consumers, but Criterion it seemed was disappointed in the lack of support for their experiment, since they saw the solution benefitting most of their consumers. Their announcement revealed that they did listen to their fan base, showing their continual communicative forte, even at the expense of their own plans. In the short window of dual-format, Criterion released a total of 48 films or box-sets, 33 being new entries into the collection and 15 upgrades to Blu-ray. Released at this time was one of Criterion’s most extravagant ventures, *Zatoichi: The Blind Swordsman*. This box-set, comprised of 27 individual discs, offers the entirety of the Zatoichi samurai film series, a whopping 25 films. All of the films, with the addition of

a documentary about the star, a new interview with critic Tony Rayns and trailers for all of the films, ended up retailing for \$224.95. This kind of edition was only possible with dual-format allowing for such a low production cost, and when the edition sold out, Criterion has yet to reproduce any new editions.

In the wake of dissolving dual-format, Criterion has continued their pattern of releases, both new and old, on both formats separately. However, the level of detail ascribed to Criterion has been on the decline with these editions. While the content on the discs has remained consistent, it is the physical packaging itself that has taken the brunt of the change, it being easier to cut costs with the object than the visual. With the lowered costs of creation, dual-format had some of Criterion's most lavishly designed packages, some like *Red River* and *Picnic at Hanging Rock* even contained companion novels of their source materials. Now, packaging has been marginalized due to the re-separation of Blu-ray and DVD. The previous thick booklets, full of small details of production and chockfull of critical essays, have been converted to folded single sheets of paper. These new "road-map" designs, as members of online forums have coined the new designs, require unfolding to reveal few images related to the film, and an essay spread out over the page. As complaints of their designs swell, Criterion is again in a predicament to try to listen to their loyal supporters' feedback and try to provide them the best possible product. Being a commercial canon requires Criterion to be profitable to sustain operation, and use its profits to bring obscure films to wider audiences. But by giving

customers reasons to doubt the quality of their pricey releases proves to be an impediment to such a necessity in a split format operation.

CRITERION & STREAMING

As the Blu-ray and HDDVD format war was cooling off, yet another new platform for consuming media was slowly taking shape. Digital streaming existed since the boon of the Internet age, but began to take real shape for video with the advent of YouTube. Revolutionizing how one is able to watch and share videos, YouTube began the initial steps of showing what was possible with streaming. The next major step was Netflix's introduction of their streaming site. The company was founded in 1998 with a similar model to Criterion's first days – a rental company that provided the discs via mail. As Netflix continued offering their physical media, seeing the possibility of YouTube and what a streaming service could provide for their audience, the company launched their streaming site in 2007. The early streaming offerings were very limited, mainly including television shows and lesser B-movies, since studios were not yet licensing out digital streaming rights. Netflix was also not fully committed to this being their primary mode of exposure, as they initially provided all of their DVD subscribers access to the streaming titles, but capped the usage at two hours per month. By 2008 Netflix lifted this restriction and allowed all of their subscribers unlimited access to the online content. Further, Netflix began to see the two ventures, disc based and streaming, as distinct markets and separated them into different plans, caused by increasing pressure of other newly formed streaming sites, like Hulu and Apple's streaming service. Hulu has provided

the most direct competition for the streaming market since its founding in 2006. The business plan for the new company was to secure backing of content providers, like NBC, ABC and Fox, for the rights to offer all of their television shows for playback after initial broadcasts.

These streaming entities further the promise of the videotape and laserdisc technology, in offering a time-disruption for viewers to watch their content when they wish. Even more so, digital streaming removes the intermediary step of needing to record the show on initial showing, or purchase the physical object to view the content; everything is done via the Internet and requires nothing more than a computer to view. As these offerings become more content driven, and offer exclusive titles, the consumer is further motivated to remove cable television from their homes, and lower their purchases of physical media. In 2016 reports have shown that Netflix alone was responsible for 50% of the overall 3% decline drop in television viewing for the United States (Spangler, Variety). And while television might now be the dominant factor for streaming, film viewers are beginning to find their content through a digital medium.

In an essay posted to Criterion.com on February 15, 2011, president Peter Becker outlined Criterion's foray into streaming to their customers. Entitled "A Long Time Coming," Becker's essay lets the reader know that this entry into streaming is not on a whim, but has truly been in the works for a while. Becker explains that going back to the laserdisc era, Criterion has always had a dedicated, albeit small, audience, and because of this some of their laserdisc editions would only sell hundreds of copies, such as *Bodies, Rest & Motion* (1992). As the company grew and left behind laserdisc for DVD

and eventually Blu-ray, their market shifted slightly but they remained consistent with the aim of producing high quality editions of “the greatest films from around the world.” Becker then claims that starting that very day, Criterion would put 150 of “[our] most important films online on the Hulu Plus subscription service,” and would then continue by offering over 800 films when all was completed (Becker, “A Long Time Coming”). The initial catalogue had many films that had already been released with a Criterion spine or on an Eclipse series. But some were put on the service that had never before been seen in the U.S. on any format, including more obscure works by auteurs like Bergman and Fellini. Criterion also promised to continue to circulate these titles, and continue to add newer films, also while removing some from view due to rights expiring. Criterion chose Hulu because they are a company that puts out a quality streaming experience, focusing on a simple experience that is driven by the content (Becker, “A Long Time Coming”).

While Becker espoused the promise of Criterion and streaming, he also brought up a discrepancy that the company faced, and in many ways is still facing. The company has always had “[their] core business as producing the world’s best DVD and Blu-ray versions of the world’s best films,” and by offering these films for viewing only, there is a loss of the collection mentality (Becker, “A Long Time Coming”). Part of the Criterion Collection is the implication of they are a series of films that are to be collected, more than just viewed. The packages they create, the extras, artwork, essays, all bring a higher value to each film, more than simply the film. With the digital stream, all one gets is access to the film for viewing; Becker says in the essay that

plans are to have the extras also put on Hulu, but at present (April 2016) very few films have been provided extras. Renoir's *The Rules of the Game* #216 (1939) is given four extras included on the disc, including interviews and a documentary about the film's production. However, other films like Fellini's *8 ½* #140 (1963) and *The Blob* #91 (1958) come only with the films. There is not a clear indicator of films with supplements and those without, and are only accessible after navigating through the film's individual page. Criterion has yet to explain the cause why some films are able to have their extras on Hulu and others not, but perhaps it is a specific license for the film that allows for not just the film, but adjoining supplements to be viewed digitally.

It seems that the goal of Hulu for Criterion is to expose or supplement the physical format for collectors. Having a Hulu account for watching television allows for someone unfamiliar with Criterion to have access to this world cinema trove at their fingertips. By watching the films, and beginning to understand what this company is, they may decide to further their exploration of the films with the physical editions, adding the value of the supplemental extras to their knowledge. Or Hulu may allow the fan of Criterion to sample a film they have never before seen, before purchasing the physical edition to make sure it is something they want to own. The expiration of availability of these titles makes them valuable to Criterion, since a copy of *The Red Shoes* #44 (1948) on your bookshelf will never disappear, while its availability on Hulu could stop on any given day. Criterion recently renewed their contract with Hulu in 2014, but details were not given to how long the relationship would continue, outside of "many

years.” Fans have clamored for Criterion to create their own streaming service, allowing all material to be seen and profit to go directly to Criterion instead of Hulu. But it seems Criterion is quite content with Hulu, as both companies continue to explore the future of home video.

CRITERION & SOCIAL MEDIA

This era of Criterion has directly coincided with the rise of social media in one’s daily life. Criterion, ever prescient to the changes in the media landscape, has successfully cultivated a presence on these different platforms early in their existence, and continue to use them to propagate the company’s needs. For a company that began as a pay-to-order delivery only, and has traditionally been reserved in their use of traditional marketing strategies, social media is a logical progression from the catalogues to direct contact with their consumer base.

The biggest day for Criterion fans is the 15th of every month, traditionally when Criterion announces their upcoming titles. Criterion is unique in that it always maintains a queue of titles coming out, but never more than three months in advance for the officially announced titles. This builds suspense for the customer, always curious to what titles Criterion has acquired licenses for and plans to produce. On their website they maintain a list of “coming soon” titles, which range on announcement day from ten to fourteen, the company favoring the release of five to six titles per month. On the 15th, or if the 15th happens to fall on a weekend or holiday, the next business day, the company will upload new titles to their website, one at a time. Fans and ardent supporters are able to find out sometimes what the

titles are before official pages are up. This is completed by using the website's URL addresses to figure out names of people associated with the film, and once a few names are known it reveals the upcoming title. Once the titles are officially announced, one is able to peruse the specifications of the edition, looking at the extra features and the artwork of the physical case.

While this announcement would be assumed to come to the complete surprise of the fans, telling them of films they were not expecting, that is usually not the case. Criterion uses their main social media platforms, Facebook, Twitter, and Instagram, and provide hints to their fans about what films they are currently in the process of creating. These updates can range from the obvious to the obscure, only becoming clear that it was a hint after the official confirmation. On November 16th of 2015, the day of the announcements, Criterion posted on Instagram a picture from inside a control room, showing a monitor and numerous panels dedicated to digital restoration and color correction. On the monitor was the image of Dustin Hoffman as Ben Braddock, framed within Mrs. Robinson's leg, with the caption "coo coo ca-choo" (Instagram).

Figure 3.1: *The Graduate* revealed on Criterion's Instagram



Fans took this as confirmation that Criterion would be releasing *The Graduate* and it was announced that afternoon. The more obtuse clues are frames selected from films that are posted with no context and no explanation that Criterion is working on the film, just a simple still image. Some of these include the two leads of Jean-Luc Godard's *Every Man For Himself* #744 (1980) with a frame showing the two leads in front of a Charlie Chaplin poster for *City Lights* (1931) and an image of Lee Marvin from *The Killers* #176 (1964). Weeks after these images were posted, Criterion officially announced their forthcoming packages. These direct clues, while obscure, used the film themselves to further speculation about the goings-on of the company.

Criterion not only teases future films themselves, but also might allude to the supplemental features of the film, providing a harder hunt for upcoming titles. By posting a picture of Julianne Moore and Todd Haynes on monitors, one was led to believe that Criterion would be releasing *Safe* #739 (1995) and that an interview between the star and director would be found on the disc. In late July the original negative of Charlie Chaplin's *The Kid* #799 (1923) was posted, letting the fans draw the conclusion that not only was a release imminent, but that the film would be sourced from the original negative, showing the quality of the upcoming transfer. Showing an image of Kirsten Stewart being interviewed leads to the conclusion that *The Clouds of Sils Maria* #822 (2015) is forthcoming, further indicated a picture of director Olivier Assayas coming a few weeks prior. A picture of John Waters and Angela Lansbury caused some confusion for the fans: the two never worked together so a singular release seemed incorrect, and the only conclusion agreed upon was an interview between the two. Criterion then announced *The Manchurian Candidate* #803 (1962) with an interview of Lansbury, but no mention of Waters on the extras. The community seems to believe a release of Waters' is forthcoming, since Criterion already had some of the director's films on laserdisc.

Criterion has also teased upcoming releases by sharing with fans illustrations done by artist Jason Polan. These crude illustrations are attached to the bottom of Criterion's monthly newsletter sent to subscribers that summarize what films are available and the extras they have provided online. The images offer yet another indication of films Criterion works on, yet in a more playful way than just giving a scene or direct indication of the

people involved. Illustrations can range from a visual pun of the film's title, or show a scene or line of dialogue. In October of 2015 an illustration of two angels in clouds, sharing a plate of chicken wings, led fans to determine *Only Angels Have Wings* #806 (1939) would soon be released.

Figure 3.2: Polan's clue for *Only Angels Have Wings*



More esoteric clues play up the visual pun element, like a blindfolded bust of a man wearing a curly wig. Fans determined the man was meant to resemble Johannes Sebastian Bach, leading to D.A. Pennebaker's *Don't Look Back* #786 (1967).

Figure 3.3: Polan's clue for *Don't Look Back*



One of the most puzzling was a vampire eating a popsicle in a neon sign with the words “no vacancy” above which caused fans trouble, before forum users agreed it was a pun for *In Cold Blood* #781 (1967).

Figure 3.4: Polan's clue for *In Cold Blood*



Polan also provides a New Year's treat in a massive collage of images, all hints for titles Criterion is in some phase of developing. Criterion makes an official announcement on their website and hosts the image, usually holding fifteen to twenty drawings.

Figure 3.5: The Wacky New Years Drawing from 2014. Titles revealed were a Jacques Tati box-set, *Picnic at Hanging Rock* #29 (1975), and *Red River* #709 (1948).



These drawings are in the same vein as the newsletter clues, visual puns or scenes depicted from the film, but the abundance of them at once serves as an unofficial announcement of Criterion's projects, further driving excitement and anticipation of what will be emblazoned with the Criterion logo.

Aside from whetting the ideas of what could possibly be on Criterion's horizon, social media also provides Criterion with its most standardized form of advertising. Shying away from print or televised advertisements, the niche company has figured a way to reduce costs and provide a meaningful advertisement for their customer base, as well as extending to new clientele. Tapping into the auteur mentality that has driven the company since the

very beginning, Criterion brings directors, actors, and writers, known peoples, into their “closet” which holds the entirety of their collection, and films these people choosing films and discussing them. These included Edgar Wright discussing his love for the gruesome imagery of George Franju’s *Eyes Without a Face* #260 (1960); Mike Leigh sharing the story of the first time he saw Vittorio De Sica’s *Bicycle Thieves* #374 (1948) and how a story focusing on the working class became a focal point for Leigh’s filmography; and Andrew Haigh and Charlotte Rampling talking about their films within the collection, *Weekend* #622 (2011) and *The Night Porter* #59 (1973) respectively. Thus there is an explicit endorsement from auteur to film. This allows for the viewer to watch one of their favorite filmmakers discuss particular films that had an impact on them, and on the same page a link to purchase these films, as well as further explore the entire collection. By having these short videos of directors raiding the closet, Criterion is able to market popular figures endorsing their products. Criterion does not tout their own products, but instead get filmmakers the consumer may love to explain why these editions are worthy of purchase.

In the same vein of the closet video, Criterion also curates Top 10 lists from different people involved within the industry. An actual printed list, this gives a forum for those selected to provide as few or many words endorsing these films. The participants of these lists range from filmmakers (Richard Linklater, Martin Scorsese, Christopher Nolan) actors (James Franco, Bill Hader) to scholars (Laura Mulvey, Robin Wood). These lists again provide context for personal decisions by a wide-array of people, as well as links to purchase these editions. This informal style of marketing works well for

Criterion and their client base; they are either appealing to the cinephile who uses these recommendations to further their collection, or new consumers latch onto the suggestions of their favorite filmmakers.

FAN SUPPORT

Criterion's increased use of social media to directly communicate with their fans has bolstered the fandom to create places of congregation to discuss the inner-workings of the label. Independent blogs, forums, podcasts, and websites dedicated to following the company have appeared, alongside increased participation on Criterion's own accounts. These places offer fans an opportunity to discuss films within the collection, debate the merits of upcoming releases, display their personal collections, and discuss film culture at large, with a Criterion connection bringing them together. In the digital age, these online forums continue the cinephile discussion, where anyone is able to participate, regardless of location.

The "criterionforum.org" is the most esteemed and regulated of all the forums. Created in the early 2000s, the forum has been tracking the development of Criterion alongside the growth of its DVD canon. Not everyone is able to participate freely with posting immediately, as a lag period is required between joining and being able to openly discuss. Topics range from individualized boards for each spine number, to a cover-art evaluation for the newest titles, to a discussion of a movie of the week, determined by users voting for their choice. The most popular thread is a continuing forthcoming and rumor discussion, where any user is free to post of news concerning the possibility of an upcoming title. These come from

seeing Janus touring a new print, or attending a screening where a comment was made about films being worked on, or other labels turning down rights for films that they feel Criterion might be interested in. Users also take part in a monthly guess of upcoming titles, based on the clues deciphered and news posted. The criterionforum is not relegated to just the musings of the company, but also to other boutique labels and new releases in theaters, and the discussion is of an academic nature. Posts are deleted that do not provide “in an intellectual and substantial” furthering of the conversation, and assess film as art. The forum also ends each calendar year with a vote on the best of that year, with categories ranging from “best modern film” “best supplement, non-commentary” and “worst cover of the year,” (Criterionforum.org). While the participants are purveyors of Criterion and hold membership to a high standard, they are not merely fanatics, but those who understand film to be meaningful and see Criterion as propagating that belief, but not above criticism.

The biggest fan response has come through the creation of the CriterionCast podcast and website. Created in 2009 by fan Ryan Gallagher, the podcast began as a way of collecting various bloggers to unite and discuss a singular topic within the Criterion Collection (Criterioncast.com). The people involved are fans and writers, no academics or professional critics writing for major publications. The fandom ranges from film lovers who appreciate Criterion’s presence, to those who are “Criterion perfect” where they have every edition of DVD or Blu-ray that Criterion published, including those that went out-of-print. What began as a film-by-film discussion with varying members of the online film community, soon blossomed into an

expansive network of episodes dedicated to differing aspects of the collection: “CriterionCast” continued discussions of random spine numbered films, “Eclipse Viewer” has two hosts discussing the Eclipse series, and “the Newsstand” is recorded after Criterion makes its announcements and the hosts discuss the upcoming films and what excites or disappoints them about the releases. The hosts will also occasionally bring in people involved with Criterion for interviews, be they Saul Turell discussing their business practices, or Eric Skillman to discuss his cover design aesthetics. Because of Criterion’s participation in these podcasts, it shows Criterion’s willingness to directly engage with their fans, and provide glimpses into their operation.

Criterion’s response to the outpouring of fan appreciation was to release their version of a social network on Criterion.com. Labeled “My Criterion,” this social network launched in November of 2011, and serves mainly as an online way to track one’s collection. When creating a profile, the answers to typical questions are put on the page, of favorite directors, favorite Criterion edition and titles the user would most want in the collection, dream Criterion editions. One can select a favorite title from the collection, that will enable a still frame from that picture to act as an avatar (Criterion.com). After enrolling, one is able to input all of the editions one owns of the current collection, all iterations of the title available for selection. Future selections can also be made, with a Wish-List created and maintained through additions and subtractions of titles, once they enter into your collection. The only other functionality of the website is the creation of lists, similar to the published Top 10 lists of scholars, directors, musicians and invited guests Criterion also has on their site. These lists are free to be made

however the user wants, and range from favorite titles, to a chronological listing of the entire collection, or a dedication to an auteur or critic's favorite films, using the text boxes to quote their words on the editions. The site seems more curatorial in execution than giving users a space to discuss, and might also allow Criterion to track popularity of editions, more-so than for the benefit of their consumer.

THE CURRENT CRITERION COLLECTION CANON (AS OF MAY 2, 2016)

On February 23rd, 2016 the Criterion Collection released spine number 800, their edition of Mike Nichols' *The Graduate* (1967), a major coup for the company. In the era where they had to go deep into the annals of film, pulling out obscure titles, forgotten classics, and early works of international auteurs, major Hollywood releases came few and far between for the company. Criterion had previously released a laserdisc edition of the film, but in the era of DVD, MGM Studios held onto the rights for their own self-publishing. The release of *The Graduate* doesn't just signify Criterion's claim to bringing a seminal, important, American film back into their canon, but is evocative of their evolving ability to get more and more cooperation of major studios to provide the license to Criterion for publication.

In the immediate aftermath of the DVD revolution, studios revoked their licenses to Criterion -- as was discussed in the previous chapter. In the post-DVD era, with Blu-ray slowly taking its place as the new standard, and the explosion of digital streaming on the market, studios are becoming more lenient with rights to other distributors, who are able to create definitive high-definition editions of films that their parent studios may not see much

profit in providing. These studios are still able to retain the digital rights, allowing them to sell them to another streaming site, or perhaps their own, while licensing the physical media to a company like Criterion. Because of these new negotiations, Criterion was able to obtain the rights to *Gilda* #795 (1946) *Anatomy of a Murder* #600 (1957), and *The Rose* #757 (1979).

With a more amiable relationship with studios, Criterion has also begun slowly bringing titles from its laserdisc era to their newest physical format. While it proved difficult for Criterion at the time to wrangle back rights with studios seeing immediate high profits, the newest generation has seen numerous titles come back into the canon. As seen with *The Graduate*, Criterion has also recently released Bruce Bederford's *Breaker Morant* #773 (1980), Sydney Pollack's *Tootsie* #738 (1992) and Jacques Demy's *The Umbrellas of Cherbourg* #716 (1964). These titles represent not just the influx of laserdisc, but the wide-range of Criterion titles in both canons, with Australian cinema, an American auteur, and a classic of the French New Wave. Criterion had released 321 physical laserdisc editions (the last title *Armageddon* had spine number 384, but 63 numbers were either for reissues of existing titles or titles that were announced but never released) and as of April 2016 is currently at 826 spines announced in the DVD/Blu-ray incarnation. Criterion has successfully released 202 laserdisc titles on either DVD or Blu-ray which equates to 63% of their laserdisc canon back in their own updated editions, and laserdisc titles make up roughly 25% of all releases post 1998.

Looking beyond Criterion's ability to update their canon from the previous format, an exploration of the representative countries within this

iteration shows a diversified catalogue of titles. Within the 809 titles Criterion has released since 1998, and an additional 17 announced, the works of 36 different countries are found within the library. These are attributed to either singularly produced films, co-productions with differing countries, or a singular appearance within a larger box-set of films, but having its own spine number. Having a spine number attributed to it is the mark for a film to be counted as an official Criterion title. So for the release of spine #79, *WC Fields- Six Short Films*, although on the release are six separate works starring Fields, they encompass a singular release and count as one entity. Occasionally Criterion will include short films or even full-length features as extra features on their releases. Steven Soderbergh's *King of the Hill* #698 (1993) had his follow-up, the critically maligned *Underneath* (1994), and David Cronenberg's *Scanners* #712 (1981) contained a 2K restoration of his first feature film *Stereo* (1969) as an extra. These films are in the collection by connection to another spine-numbered film, yet they themselves are not counted as being apart of the collection, only as extras.

The reach of the titles is highest in number for those countries that have been lionized as established purveyors of classic film culture. The biggest representative country in the collection is the United States with 256 out of the 816 listed films. For a company that was rescued by Janus and their world-film holdings, Criterion has been since its inception, driven by American film. Part of this comes from the dual nature of the company, wanting to provide the highest of art film to their customer base, but also needing the capital to be able to do so. By offering titles that a majority of home video consumer, not just the already knowing Criterion fan, the

company can sell versatile titles, and introduce the new consumer into the full depth and range of the catalogue. Releasing American classics like *12 Angry Men* #591 (1957), *On the Waterfront* #647 (1954) and *It Happened One Night* #736 (1934) lets the general film fan get premium editions of these films, and then further explore other titles. The American films are also evocative of the auteur theory and of the directors that the first writers of *Cahiers du Cinema* were so taken by, with Criterion releasing many films of classical auteurs like John Ford, Howard Hawks and the having the rights to all of Charlie Chaplin's feature length films, as well as more contemporary auteurs like Robert Altman and Samuel Fuller. Having relationships with present-day writer-directors like Terrence Malick, Richard Linklater and Wes Anderson, brings the present cinephile, seeking the home video releases of their favorite directors, which then propels them to find out why these films are only found in these Criterion editions, and what that branding represents.

When examining the intersection between the Criterion Collection and *Sight & Sound's* polls, it comes to no surprise to find the overlap between the two. This stems from the fact that both of these companies promote film as art, and strive to maintain that claim. Criterion is able to protect that interest much easier than *Sight & Sound*, as they are able to selectively pick which titles they wish to include, while *Sight & Sound* leaves the determining to their invited critics, and have no real contribution to the output.

Looking at the thirty-three films that have been on the top 10 of *Sight & Sound's* polls, twenty-one or roughly 63% have had some form of a

Criterion release. Eleven of those were released on laserdisc, and seventeen have had a release on either DVD or Blu-ray. This is quite the majority, but comes at no real surprise. *Sight and Sound* lists are made up of the same art-house fare that Janus Films was successfully bringing to America, and allowing Criterion to license in the earliest days. When Criterion first began producing their laserdiscs in 1984, they had four polls providing the canon for their targeted audience, the cinephile. From the time of their first printing up until the fifth poll, they successfully published eight editions of the twenty-seven films that had appeared on the polls up to that point. In the 1992 poll *Sight & Sound* included for the first time in their canon *2001: A Space Odyssey* in 10th place. Two years earlier, Criterion published their special edition of the same film, providing the audience with an approved transfer by Stanley Kubrick, as well as a multitude of interviews and commentaries by screenwriter Arthur C. Clarke. With this edition entering into the marketplace two years before critics canonized *2001*, is it possible that Criterion has had some influence upon the canon?

It seems as if the answer to the question has to be an undoubted “Yes” if for no other reason than Criterion’s providing the viewer with access to the films. Criterion as distributor revolutionized the home video market not with just their technical approach to providing the consumer with the best possible product, but also through their careful curatorial combing, offering access to films not necessarily given the same availability as typical blockbuster fare. Because of the significant role that Janus played, Criterion successfully implemented itself as the home video branch of Janus, allowing the everyday viewer the opportunity to appreciate film as art, as scholars and critics did.

The canon has significantly shaped Criterion's decisions on films it wishes to include within its own collection. But Criterion has also helped to form the canon, by providing access to films that were once not as easily accessed as walking to one's bookshelf.

Looking at the 2012 *Sight and Sound* poll, in the current era four of those films can be purchased with a Criterion logo adorning them. Of the top fifty films, thirty are currently released by Criterion; and looking at the full 250, a staggering 124 are available in the current iteration of the Criterion Collection. Almost half of the films that are considered the highest of the high, the greatest films ever made, can be found on a niche home video label based out of New York. Every month gives Criterion a new opportunity to provide for their consumer a definitive edition of a canonized film, or argue for a new film to be given the same consideration as an established classic. The ability of the commercial canon is not only to provide editions of films to its consumer, but also to know which films when produced will provide the company profit to continue the cycle of production. Understanding the tricky balance has allowed Criterion to be the premiere commercial canon, as well as a template for more niche canons to be formed.

Chapter Four

Piecing Together the Process: A Case Study of Criterion and *The Apu Trilogy*

The Criterion Collection, since its inception, has been associated with resurrecting films -- whether they be obscure art-house films that have only been seen by a small audience, or an established classic that has not been given proper care and attention in its release, or a film that was thought to be lost. Criterion is known to introduce or re-introduce a filmmaker and their works to an audience. The company pays extreme reverence to the films they present and the filmmaker they are inherently supporting in the release of the film. Criterion wishes to present the film as the filmmaker would want it to be presented, and if the filmmaker is still living, they screen for the director their transfer and designate it a “director approved” edition. With the film, the supplements, and the package, the company hopes to provide definitive editions that provide a viewer with context to better understand the film, the filmmaker, and the experience of cinema.

The process of creating a Criterion edition requires patience, determination, and the highest expectations of all parties involved. The company houses roughly twenty employees in its New York City office. Due to the amount of work necessitated by some releases, Criterion occasionally brings on outsiders to contribute, many of whom go on to have multiple associations with the company, working on differing releases over the years. While every release is different -- in terms of the extras it provides, the scan quality, the artwork included, and so on -- the company is still able to

maintain a reputation of excellence that comes from thirty-plus years of following a formulaic approach to its releases, while continually differentiating itself from a mass-market release. While differences do exist from release to release, patterns must arise to how Criterion churns out their editions. Examining how the company creates what it does on a consistent monthly basis, gives greater insight to how the company has evolved from their earliest laserdiscs, and how the company is able to continually contribute a stellar, original product to further film discourse at large, release after release.

The company is notoriously proprietary in its operations, and only allows glimpses into their operations, adding to the shroud of mystery about how Criterion does what it does. With the rise of their social media presence, it seems the company has gradually welcomed small peeks into their inner-sanctum, but only ever glimpses, never stares. Through the analysis of these rare glimpses, one can begin to discover how Criterion creates a final product. The process is initiated by a proposal from one of the producers at the company for a film. The company then begins the acquisition of the license for distribution, followed by the creation or use of a restoration. Criterion creates the package for the film, made up of the physical package as well as the supplements before it is announced, and then marketing and sale of the final product.

Using a specific release and seeing how it fits within or differs from this standardized procedure helps to better illuminate the inner-workings of the Criterion Collection. I chose to use the *Apu Trilogy* for this case study due to a number of different factors. The final product was extremely well

received, with praise for the pressing deemed to be “one of [Criterion’s] all-time best packages,” “feel fortunate and honored to have seen such restorations,” and simply “miraculous” (Slant, DVDBeaver, DVDTalk). This level of praise is typical for Criterion, but to have such a widespread consensus of excellence is something worth noting. Even more rare in the realm of Criterion releases is the fact it was accompanied by a theatrical showcase of the films, which exploited the long-standing partnership between Janus Films and Criterion. But perhaps the biggest reason for focusing on the trilogy can be found in Peter Becker’s own words. When asked why the Collection undertook the project, Becker answered that it was done so that the films could “be reviewed and discovered by a whole new generation of film writers and cinephiles,” suggesting that Criterion did it for the benefit of their audience, which is what the company has consistently vowed to do throughout its entire history (“Restoring The Apu Trilogy”).

THE APU TRILOGY

In the pantheon of art-house world cinema, there stands a special reverence for Indian filmmaker Satyajit Ray. “Not to have seen the cinema of Ray means existing in the world without the sun or the moon,” famed Japanese auteur Akira Kurosawa said about his contemporary (Academy Originals, “Act of Faith”). Ray’s importance partially comes from his singularity as *the* auteur from India, at least according to the Western world. During the peak era of art-house films, every major producing country had numerous filmmakers sharing their country’s resources, setting and narratives -- Italian neo-realism cannot be solely attributed to Roberto

Rossellini, but Vittorio de Sica as well, and Japan harbored both Kurosawa and Yasujiro Ozu, as well as Kenji Mizoguchi. Filmmaking conscious countries had a bevy of talented directors to tell the stories of their people, when commercial viability was possible. This is not to suggest that India did not have its own indigenous film industry that was successful within its own markets, Bollywood being the localized film industry for the country. Ray did not participate heavily within this industry, and instead toured the festival circuit and became an international auteur, the Indian filmmaker for the rest of the world. In this way Ray can be seen as having a similar reception as Swedish auteur Ingmar Bergman, who was the singular voice for his country during the same era.

Ray quickly became a critical darling, with his works renowned by the international critics for depicting a realistic portrayal of foreign peoples to the western world, and he continues to gain critical value as his works are seen by successive generations of cinephiles. Many modern filmmakers are indebted to Ray's works, which influenced them either knowingly or not. Wes Anderson's fifth feature *The Darjeeling Limited* #540 (2007) clearly evokes the works of Ray, by creating a soundtrack made up prominently of the songs composed by Ray for his films. Martin Scorsese has stated the influence of Ray on his filmography, and can be seen through Scorsese's *Taxi Driver* (1976), which shares much in common with Ray's film *Abhijan* (1962). Both films' protagonists are taxi drivers by profession, and carry a similar compositional style and editing pace. Scorsese even used a direct reference in a scene for his film, where Travis Bickle uses a payphone and, during the conversation, the camera tracks away down an empty hallway -- an effect

that Ray used in *Abhijan*. In the most recent *Sight and Sound* poll, three of Ray's films appeared on the top 250 list, establishing him as not just an important Indian filmmaker, but one of the most esteemed auteurs in all of cinema.

Satyajit Ray came from a family of artists and writers, so when he was born in Calcutta in 1921, an air of creativity surrounded him. Ray graduated from high school and went to work for a British-owned advertising agency, where he worked with visual layouts and design. He left due to pay inequities between the British and Indian employees, and took a job illustrating books for a publishing house. This company provided Ray with complete artistic freedom, allowing him to design covers and page illustrations for a number of Indian literary classics, including Bibhutibhushan Bandopadhyay's novel *Pather Panchali*. In 1947 Ray participated in the founding of the Calcutta Film Society, where he became exposed to films from other countries, like Sergei Eisenstein's *Battleship Potemkin* (1925), and began to study them intensely.

Ray's passion for film as an object of study became a passion for film as an object of creation when French auteur Jean Renoir went to Calcutta to scout locations for his upcoming film, *The River* (1951). New to the land and needing assistance to find suitable locations for filming, Ray accommodated Renoir by providing countryside locations to shoot select scenes. While working with Renoir, Ray told him of his idea to direct an adaptation of *Pather Panchali*, which Renoir greatly encouraged him to do, and offered advice for the novice filmmaker (Robinson 42-44). Another determining factor for Ray was a business trip he made to London, when he was sent to the

British headquarters of the advertising agency. While in London, Ray consumed films, watching an estimated ninety-nine in his short three-month sojourn. The one that had the most impact on him was De Sica's neorealist *Bicycle Thieves* (1948), which left him knowing he wanted to direct films. Besides confirming that initial suspicion for Ray, the film also showed him methods of filmmaking -- that it was possible to create a realistic filmic portrayal of life, employing an amateur cast and using actual locations. Ray said of *Bicycle Thieves*, "all through my stay in London, the lessons of *Bicycle Thieves* and neo-realist cinema stayed with me," (Ruberto & Wilson 4). On his return trip, he completed his treatment of *Pather Panchali*, ready to begin after the conclusion of his voyage.

Ray began the production of *Pather Panchali* in 1952, working with an inexperienced crew and mostly amateur actors, and using his personal savings to finance the film. Hopeful that he would be able to procure more funds after showing financiers completed sections of his film, he proved unsuccessful as these entities wanted to implement changes to the script or oversee production, which Ray refused to allow. Because of this, the shooting of the film took three years. But with a loan from the West Bengal government, he was able to complete production of the film in 1955. The film was released in India initially to a poor response from audiences, but positive word-of-mouth prompted another theater to book the film where it ran for several months. Critically it received enthusiastic acclaim, with the Times of India writing, "It is absurd to compare it with any other Indian cinema... *Pather Panchali* is pure cinema" (Seton 87). The film was submitted to the Cannes Film Festival, where it was screened and received the prize for "Best

Human Document.” While it was warmly received, it did not garner universal acclaim; after the Cannes screening French critic at the time Francois Truffaut commented, “I don't want to see a movie of peasants eating with their hands” (“Film Funda,” Telegraph).

With *Pather Panchali* completed, Ray had no intention to direct a sequel, but the success of his first feature prompted him to continue the story. Ray used the last fifth of *Pather Panchali*, as well the first third from Bandopadhyay's 1932 novel, *Aparajito*, which was the name of the second film. Ray kept the same style for his second feature as he did with *Pather Panchali*, using the neorealist approach to continue the narrative. Having no problems with funding, Ray was able to complete production of the film in 1956, and then entered the film into the Venice Film Festival. *Aparajito* went on to win the 1957 Golden Lion, the top prize at the festival, bringing Ray rising acclaim from the bevy of diverse critics. While in Venice, Ray was asked about creating a trilogy out of Bandopadhyay's story of the main character Apu, and while he claimed to have not thought about it, he did entertain the idea. Ray's next two features, a comedy *Parash Pathar* (1958) and a drama *Jalsaghar* (1958) deviated from Bandopadhyay's works, but he then returned to the well of Apu's story. Using the remaining two-thirds of the novel *Aparajito*, Ray created his conclusion to the trilogy, *Apur Sansar* (1959). With the success and acclaim from his previous works, Ray was able to use professional actors in *Apur Sansar*, and cast stage actor Soumitra Chatterjee as the adult Apu. He remained true to the neo-realist style that drove his initial foray into filmmaking, but with a much more substantial financial backing. The release of *Apur Sansar* gave Ray his widest exposure

and was met with consensual acclaim (the film currently has a 100% rating on Rotten Tomatoes), ending the *Apu Trilogy* on an exceedingly high note.

Ray left his *Apu Trilogy* and continued to create films focusing on issues about Indian history and culture. While the *Apu Trilogy* explored themes of class systems and modernization, his later films dealt with British imperial rule, and most importantly the role of women in India. Ray wrote screenplays that put the focus on Indian female leads, and the complication of their roles in society, such as *Charulata* (1964). Ray also experimented with different film genres, directing many documentaries, in both English and Bengali, and a television series. Ray continued making films until 1992, when he completed what would be his last film, *Agantuk* (1992). In his 37-year career, Ray directed 34 films, and contributed to many more in various capacities. Ray was a rare multi-hyphenate; in addition to directing and writing, he also wrote the scores to 28 of his films.

For the 1992 Academy Awards, the Board of Governors voted to bestow Satyajit Ray with an honorary Academy Award “in recognition of his rare mastery of the art of motion pictures, and of his profound humanitarian outlook, which has had an indelible influence on filmmakers and audiences throughout the world,” which was to be awarded at the 64th ceremony. Unfortunately, Ray was hospitalized with heart complications, and was unable to attend the ceremony. Audrey Hepburn, one of his favorite actresses, presented the award, followed by a montage comprised of clips from his films. The broadcast then showed a short acceptance from Ray, filmed in his hospital room in Calcutta. During his speech he conveyed much gratitude to the Academy, and remarked that receiving the award was

“certainly the best achievement of [his] movie-making career.” Less than a month later Ray succumbed to his heart problems and died in his hospital room on April 23rd, 1992.

When the Academy created its brief montage of clips from Ray’s filmography, it was met with difficulties in finding a usable quality of the clips. The producer looked at the film prints that had been previously mishandled, having left the prints mangled, full of scratches and numerous defects. The Academy knew the importance of maintaining these prints, and began to undertake a preservation effort, teaming up with non-profits in 1992. The prints were shipped to the Henderson Film Lab in London, with the company queuing them up to be worked on. In the summer of 1993, one of the film vaults on site caught on fire, erupting from a nitrate print, causing all of the film prints within that section of the lab to be terribly damaged, burnt, melted, or destroyed. Ray’s films that had been sent to the lab were housed in this vault, and when they were found, the owners of the lab determined the films to be lost and completely unusable. Seemingly an act of preservation had turned into the destruction of an entire auteur’s precious filmography.

THE PROCESS

The Rights

The beginning of any Criterion release is the acquirement of a film’s rights for physical media distribution. In the laserdisc era it was easy for Criterion to reach an agreement with a studio or distributor, as there was little interest typically for them to stake a claim in a laserdisc release. The

entry to the age of mass-market friendly DVD reverted rights back to the copyright owner, as they could cheaply and easily make their own editions of films. In the post-DVD era, rights have become much more nebulous, as corporate conglomerates, and differing forms of distribution have muddied the waters of formerly more simple arrangements. For Criterion, though, it seems that the transition to Blu-ray in 2008 marked an upshift in films they were able to acquire. Criterion has released a DVD or Blu-ray edition of films from 189 licensors. Many of these are small companies that may have a single film in the collection, like American Zoetrope who owns the rights to Paul Schrader's *Mishima: A Life in Four Chapters* #432 (1985) or Kartemquin Educational Films which has *Hoop Dreams* #289 (1984), but major studios like MGM or Paramount have numerous films in the collection. The biggest number of films by one licensor is Universal Studios Home Entertainment, which has 45 titles in the collection, making up 5.6% of the overall disc collection, showing the distribution of films and distributors Criterion works with. One fear Criterion need not have is running out of titles to release, as the patronage from Janus Films provides a trove of foreign classics ripe for publication whenever Criterion decides they want to pursue a certain title.

The increase in the number of licensors has shown a promise for the increase of studios willing to create partnerships with Criterion, allowing for more than just a single release of a title. This allows partnerships to form, where Criterion is able to get access to other films these companies may hold. However, recent years have seen studios also revoking their titles from Criterion's control. The rescinding of rights is made outside of Criterion's control, and when it occurs Criterion will inform their consumers of the

immediacy of their ability to continue to print editions of the films. They may have happened in a small scale with singular titles quietly going out of print, but one of the biggest singular rescinding of licenses was announced by Criterion on February 2, 2010. In a post on their site, the company revealed that Studio Canal was pulling its licenses, costing Criterion the right to publish twenty-three titles, including one Eclipse series, and Jean-Luc Godard's *Pierrot le Fou* #421 (1965) the only Blu-ray edition of the films. In the not the company makes sure to note that "we will continue to try to relicense the films so that they can rejoin the collection sometime in the future," showing the company's desire to keep their own collection complete, in-stock and for purchase (The Criterion Collection, "Out of Print"). The next out-of-print announcement occurred on June 11 of the same year, when an additional eleven titles went out of print, with only one being Blu-ray. This announcement showed that the titles that went out of print were not for newer entries into the collection, dual-publishing of newer spine numbers or Blu-ray upgrades, but older DVD only editions. The final major out-of-print announcement was on March 29, 2013, where Criterion lost the rights to six films, four from French director Jean-Pierre Melville, and four being Blu-ray. Criterion may still be in the process of trying to re-acquire these rights, as none of the announced films have yet to receive a new edition from the company.

One reason for the difficulty in learning about the business of Criterion is that the company is a relatively small, private outfit, requiring no disclosure of their practices to the press or any public entity. One landmark deal that the company made was the partnership with IFC Films, which

received much praise from home video outlets, due to the pedigree both companies maintained. On September 1, 2009, the deal was reported as IFC Films giving Criterion the “sell through home entertainment distribution rights for select IFC Films titles,” granting an exclusive arm of distribution to Criterion (“IFC Films and Criterion,” AMCNetworks). The deal allowed Criterion to release directly after theatrical runs, as well as access to IFC Films’ library of titles. The announcement came with confirmed titles for the company, including those fresh from the 2008 Cannes Film Festival *A Christmas Tale* #492 (2008), *Gomorrah* #493 (2008) and *Che* #496 (2008). The close grouping of spine titles shows how quickly Criterion put the films out. Also announced was the release of Alfonso Cuarón’s *Y tu mamá también* (2001), without a corresponding date. The film eventually was released five years later in August of 2014, given the spine #723. For the Criterion fan, the announcement of IFC Films gaining the rights to a film is met with an understanding that following the theatrical run, Criterion has the opportunity to release the home video edition. *Frances Ha* #681 (2012) was acquired by IFC Films following its premiere at the Toronto International Film Festival in 2012. After the announcement was made, members on criterionforum.org began discussing its possibility of receiving a Criterion release, which occurred roughly one year later on November 12, 2013.

Regarding Satyajit Ray’s filmography, very little has been written about how Criterion secured the rights, outside of the fact that they did. The first film that the company released was *Jalsaghar*, or as Criterion marketed it by its English translation, *The Music Room* #573 (1958), Ray’s fourth film, created between parts two and three of *The Apu Trilogy*. The film was

released on July 19, 2011, and served as an introduction of the Indian auteur to most American audiences. It included a feature documentary of Ray's career, as well as interviews with the director. Criterion also put a number of Ray's films on its Hulu channel, revealing that they did have rights to a good majority of Ray's films. The next news that came regarding Ray was found in the Times of India on March 26, 2013, when the paper reported that Criterion would be restoring eighteen of Ray's films, and had "bought" the rights to his films, most likely meaning Criterion acquiring them from licensors, including *The Apu Trilogy*, among others. While it was assumed that the Criterion would be undertaking the pinnacle of Ray's filmography, this paper was the first established evidence given that they would be working on *The Apu Trilogy* specifically, and that all the films would be given a "frame by frame restoration," which has been done for his films thus far. The source for the story was Abbey Lustgartner, a documentary maker who works for Criterion in the creation of their supplements. Lustgarten was in India to create a supplement for an upcoming Ray release, filming those involved with the production of Ray's films, when she made comments to the paper to the nature of her purposes.

After the publication of the article, and the forums and fansites discussing the extent of what the article could mean for future Ray releases, Criterion announced they would be releasing two more of Ray's films, *The Big City* #668 (1963) and *Charulata* #669 (1964), in August of 2013. Having released three of Ray's of films, but not yet *The Apu Trilogy* caused much speculation as to why the delay on Criterion's end. Predictions were continually made to when the company would finally be releasing it, but no

news was given by Criterion that they were working on the films. The next glimpse into Criterion's progress on the films was a tweet by the company, showing a technician in Italy working on the film on July 9, 2014. Then a presentation was hosted by The Reel Thing: Los Angeles, an organization interested in technological innovations for audio and video restoration and preservation, entitled "Restoration of the *Apu Trilogy*," which featured staff members of Criterion discussing their work on the films. The rights for the three films were not from the same licensor, as *Pather Panchali* and *Aparajito* came from the National Film Development Corporation Limited, and *Apur Sansar* came by Chhayabani Private Limited (*The Apu Trilogy*, The Criterion Collection). The rights for the films are apparently restricted to disc only, as the films have not made an appearance on Criterion's Hulu page, while other Ray films are readily available for viewing.

The Restoration

After successfully securing the rights to the three separate films that make up *The Apu Trilogy*, Criterion's job was to undertake their restoration. The company's mode for this is to search for the best available film elements, view them, and determine if they are capable of completing a quality restoration via that film print. In some cases Criterion hunts down a print and, after viewing it, determine that they would rather wait for a better version to appear. The company found themselves in this predicament when they undertook the work on Hitchcock's *The Man Who Knew too Much* (1934). Detailed in a video -- eventually included on the release -- describing their restoration effort entitled "The Film that Warped Too Much," Criterion knew

that the original print negative had gone missing, and in 2002, they found a 35mm nitrate print, once owned by David O. Selznick. Viewing the print revealed problematic scratches and grain, and the film was set aside as they optioned to wait for a better print, willing to sacrifice the immediacy of a release for the best possible product. Nearly ten years later, the BFI Archive housed a 35mm nitrate fine grain positive, only one generation away from what ran through the actual camera. After viewing that print, Criterion judged that the quality was noticeably superior and finally undertook their restoration proving that the patience they had was well-worth it for the overall quality of their final product (“The Film that Warped Too Much”).

The problem posed to Criterion after deciding to undertake the *Apu Trilogy* project was that the prints of all three films had been destroyed in the archival fire in 1993. But perhaps the decision that proved to be the ultimate factor in future efforts of preservation was the director of the Academy’s Film Archive, Michael Friend, asking for all remnants of the films to be shipped back to the United States. Friend wanted not just the films, but also the canisters and anything related to the films, although they were deemed unusable by the staff at the lab. This single act of choosing to keep what was assumed to be worthless after the 1992 fire, proved to make all difference in the work Criterion began roughly twenty years later. In an interview about the restoration efforts, Becker tried to place himself in the role as director of the archive and his decision to keep everything. Becker attaches an aura to the original film, sees the object as sacred, the thing that the actual actors stood in front of, and something worthy of keeping for those facts. Knowing that prints existed in some form in Los Angeles, the video team was sent

there to view the elements. The technical director for Criterion, Lee Kline, says of their initial viewing of the prints, “the first film can we opened should have made us close the can and say ‘Ok, can’t do it.’ The film looked like it was on fire. We couldn’t pick it up without destroying it” (“Restoring *The Apu Trilogy*”). Criterion was feeling incredibly vulnerable after their initial foray into the restoration process concerned that restoring Ray’s films was too risky a project to tackle.

Figure 4.1: The film print as found in the Academy Archive



After going through the remainder of the film prints, they were deemed somewhat usable, but not for direct sourcing. The company felt that to get the best quality image from the film elements, entirely new prints needed to be constructed. However, they were unable to see if this plan was even feasible. Criterion contacted L’immagine Ritrovata, a film laboratory in Italy, to see if they were willing to take on the burden of working with the film without harming it further. The film was already in such poor condition

that there was the possibility of only one opportunity to attempt a reconstruction, and if mistakes arose the film could potentially have been damaged past the point of any repair. The first step the lab took was to determine the best method for recreation: numerous tests were run to determine what needed to be recreated by hand, and what would ultimately end up being the method for scanning the print. After seeing all of the results of all the tests, Criterion decided for *L'Immagine Ritrovata* to fix the sprocket holes, and do a wet-gate, sprocket scan, which provided the most stability in the image.

With the plan in place, the reconstruction began. The first step was to repair the film's warping and elasticity -- the shape of the film having suffered the most distress from the fire -- through a retrograde procedure. This consisted of taking each roll of film and putting it under a two-tiered glass container in the top, and then placing a beaker full of mixture of water, glycerin and acetone under it. The gases from the beaker would hit the film, allowing it to revert in some way back to its initial state.

Figure 4.2: The retrograde procedure -- the chemical mixture in the beaker on the bottom emits gases that hit the film on top



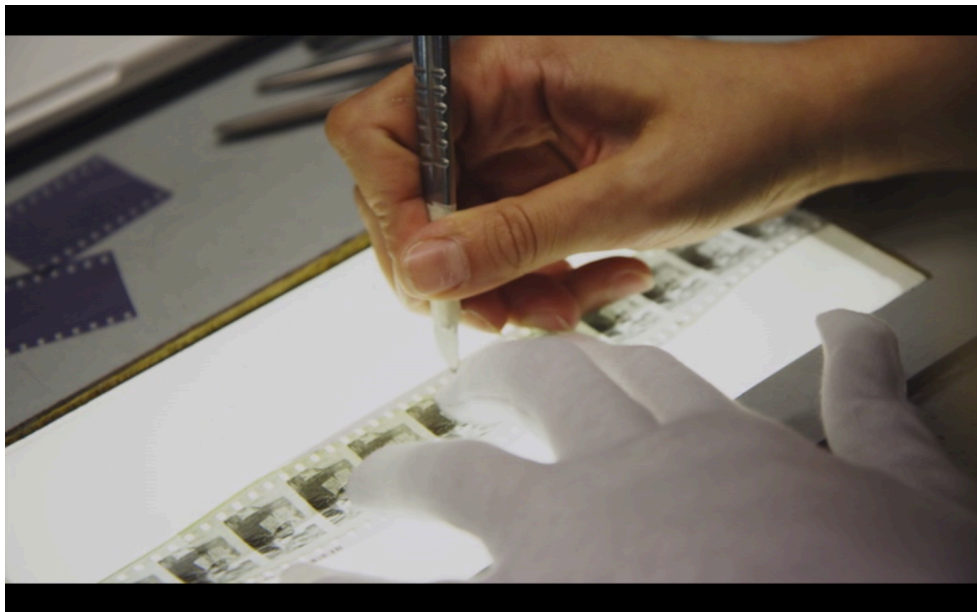
After the film became more forgiving to the touch, the next step required the fixing of the sprocket holes.

Figure 4.3: The damaged sprocket holes



Catarina Dinic, senior film repair official at L'Image, shares in an interview of no knowledge for a process to repair sprocket holes, other than to physically cut each individual damaged hole off the print, and then manually apply new holes in the exact spaces. This required each reel to be laid out and spliced 300 meters in one direction, cutting off every sprocket hole, and then 300 meters on the opposite side as well, a process that Dinic says the lab has never done before.

Figure 4.4: Repairing every individual sprocket hole



But it was the only option to continue working on the prints and it ended up requiring a total of 500 hours to construct all the perforations for the eight reels of *Pather Panchali*. For *Aparajito*, the film was split into two halves, one less damaged and one more, with a complete re-perforation necessary for the more damaged half.

After the sprocket work had been finished on the two films, L'Image Ritrovata's work was concluded and the prints were shipped to Criterion. The lab spent "thousands of hours" applying their craft to the films, but all of the work resulted in only 40% of *Pather Panchali* and 60% of *Aparajito* being usable ("Restoring *The Apu Trilogy*"). Unfortunately nothing could be salvaged from the last film of the trilogy *Apur Sansar*, which left Criterion still without a large amount of usable footage from the trilogy. The company needed to supplement their existing footage, and began combing through the archives looking for dupes, prints, anything that could replace what they did

not have. Kline says they created a “digital timeline” to see what could provide the best source, allowing the team to simultaneously view different prints in an attempt to notice varying degrees of quality (“Restoring *The Apu Trilogy*”). They were successful in their search, and in the process found a 35mm positive print of *Apur Sansar* in an archive, which proved to be in great condition.

With the new prints secured, the next step was to create the digital scan. Once that had been completed, they began the correcting of defects within the frame. Criterion chose a 4K scan for the films, a decision for which Josef Lindler from the Academy was grateful. Lindler commented on Criterion’s workflow and ability to create a 4K scan, saying “it would be unheard of from an archival perspective to do it, especially with an Indian film,” (Academy Originals “An Act of Faith”). Such is the power of the commercial canon -- the revenue received from other editions allows Criterion to provide necessary funding for bigger, more difficult projects with potentially smaller audiences. After scanning was finished, the technicians at Criterion began working on the audio and video. For audio, the fire itself was not the direct cause for any issues, but the fire did lodge debris, dirt, and ash in the film, creating pops and clicks, among other disruptions. *Pather Panchali* proved the most difficult of the three films to work on, as the original quality of the film itself was partially problematic, providing yet another obstacle for the restoration for the film. Audio supervisor for Criterion Ryan Hullings explained *Pather Panchali*’s difficulties as having stemmed from the first-time filmmaker Ray’s use of poor equipment in uncontrollable locations, which caused variable quality in audio of dialogue-

heavy scenes (Act of Faith). By clearing the dirt and the hiss from the track, more dialogue and natural sounds were made audible.

Figure 4.5: An audio technician removing pop and hiss from the film's audio track, through the use of computer programs



Finalizing the audio portions of the three films took upwards of 100 hours, but through the use of computer software, the process was much more manageable than it would have been in years past.

The work on the visual presentation of the *Apu Trilogy* took roughly seven months to be digitally finalized, the “biggest job Criterion has ever done” according to Becker (Academy Originals, “An Act of Faith”). The scan was run through multiple computer programs that removed debris and scratches from the image, while also stabilizing the image and reducing flicker. After the automated processes were completed, the team noticed that only a small portion of the footage had been corrected. The automated

programs were not able to do more because of the geometry of the film reels, when they were initially scanned.

Figure 4.6: A frame from *The Apu Trilogy*, before and after the manual fixes



With a slightly warped image, each frame differed in its shape from the others around it, and the computers were unable to recognize the deviant frames as frames in need of correction in the first place. Kline lamented that “there isn’t a checkbox for ‘fix the geometry’ on the computer,” so a greater manual fix for the films became necessary (“Restoring *The Apu Trilogy*”). The solution was to send the files through the MTI Films’ DRS Nova suite, a console that allowed “addressing artifacts left behind by the automated processing” (MTI Film). After the fixes were finalized, the last step in the process was the grading of the final form, supervised by Kline himself. What Criterion has created is compared to the original, and the goal is seamless change -- the blacks remain black, the whites are not blown-out and the grays do not bloom out. The ethos the company carries with them during the

restoration is they “would rather see original damage than evidence of a fix,” wanting their corrections to be unnoticeably noticed, preferring crude authenticity to careless artifice. After final tweaks are made, and approval is given, the film is either finalized, or then screened for the director or cinematographer if they are still living, for their approval or any changes necessary for approval to be granted.

The work done by Criterion and their partners fixing *The Apu Trilogy*, can be seen as revelatory, actually breathing life back into a film once feared lost and unsalvageable. The meticulous requirements of film restoration in the era of high-definition must create such a quality of image equivalent to what audiences are engaged with on a daily basis. The director of the Academy Film Archive, Michael Pogorzelski, sees the nature of watching movies as having evolved. For modern audiences that are “used to high-definition video, and super clear, crisp, clean images, dust, dirt and scratches would be something so potentially distracting, that it would actually take viewers out of the movie,” which makes Criterion’s efforts necessary for not just this release, but for all of their releases in order to continually engage the viewer (Act of Faith). Becker sees the final product of *The Apu Trilogy* as “turning something you did because it was the right thing to do, into something that worked is really gratifying,” (“Restoring *The Apu Trilogy*”).

Figure 4.7: A comparison of before and after the film restoration



The work Criterion continually does in presenting their films the way the director would have wanted may be financially motivated, but it also comes from a deep respect of the filmmakers and their craft and a desire to protect art for the sake of a richer life of the viewer, perfectly encompassing the commercial canon ethos.

The Theatrical Tour

Occasionally Criterion will partner with Janus Films for the theatrical distribution for their restorations. The choices of films for distribution seem to stem from those restorations that were done extensively by Criterion, as well as the rights for the films owned by Janus, rather than those licensed by other studios for just the physical media release. The release strategy by Janus is not based on market penetration, trying to get every megaplex to show the films, but focuses instead on repertory theatres, film societies, and museums. This allows those who may already have an interest and knowledge of the films to see them, as well as expose other cinephiles in the same niche market to the new products. When Janus announced in April of 2014 their completed 4K restoration of *A Hard Day's Night* (1964), for the film's fiftieth anniversary, they deviated from their typical release strategy by announcing limited engagements for the film on the July 4th weekend only (Hutchinson, Mentalfloss.com). For three days, the film screened in over a hundred theatres in 38 states, a much wider release than had been previously done for more art-house films such as Godard's *Alphaville* #25 (1965), or even silent comedy *Safety Last!* #662 (1923), which was only screened in 46 theatres over a period of eight months in 2013. This shows the appeal Criterion and Janus felt that the Beatles' film would either still hold, or easily be able to establish with modern audiences. The timing of the theatrical release also deviated from the norm, as Criterion had already released the film in a dual-format edition on June 24th, so this screening would either point audiences to the product already on the shelf, or allow owners to see the restoration on a theatrical screen.

These tours might be seen as an extension of a type of marketing for Criterion, a way of testing their new prints on audiences, and to generate excitement for the upcoming release. It is interesting to note that for these showings many of the films that are announced for a tour, have yet to be given a formal Criterion release announcement. These tours therefore signal what is forthcoming from Criterion, using its relationship with Janus as evidence to back up the claim. But marketing must surely be at the heart of these limited theatrical reissues, either to further share the films themselves, or build excitement for the quality of the product that will soon be available to own and be played in the comfort of one's home.

For *The Apu Trilogy*, Criterion and Janus undertook one of their most important theatrical tours yet. To commemorate their restoration, the films were booked for a premiere at the Museum of Modern Art's Titus 1 theater, atypical for Criterion or Janus to grant a film a true premiere, restricting the first screening to invitations only. Members of the press were present, as were many filmmakers with films in the collection -- Wes Anderson, Joel Coen, Noah Baumbach, and Jim Jarmusch to name a few. Ray's son was there to introduce the films, as well as Shampa Banerjee, the actress who played Apu's sister in *Pather Panchali* (Robinson, NYTimes.com). This was as much a celebration of film and the work Criterion did to rescue the trilogy, as it was to allow the excitement for these films to permeate through the ranks of cinephiles. Reviews of the night's activities, who was present, and -- most importantly -- how the films looked, were written up the following day in The New York Times, Huffington Post, and other reputable news organizations. These publications shared the glowing reviews of the work Criterion had

completed, building public excitement for a chance to view these films as well.

Following its premiere, the films moved to an exclusive engagement at New York's Film Forum theater for two weeks, before slowly rolling out nationwide. There were typically two options for these screenings -- the theater would have a one-time showing of all three films played in a single screening, as well as each film individually screened. The tour pressed the trilogy factor, in that these three films were one narrative story meant to be seen together as one long story instead of three separate narratives, and the option that allowed audiences to view them at once certainly appealed to many of the attendees, with a total runtime of 341 minutes. The films were booked in 63 separate theaters, playing over the course of seven months. Since the films were booked in relatively smaller, privately owned repertory theaters, definitive ticket sale numbers are difficult to find, but out of ten theaters that reported, the trilogy made \$402,723, possibly a small percentage of what it did make ("Box Office," TheNumbers.com). To wit, these films did in fact have a theatrical audience that made the effort to see these films, which could propel them towards the DVD or Blu-ray release of the films from Criterion, complete with supplemental features to further one's experience with the films. While Criterion and Janus are smart not to theatrically tour all of their properties, the skillful selection of those that can be appreciated by both the established cinephile and the potential cinephile shows Criterion extending their niche brand to a larger market.

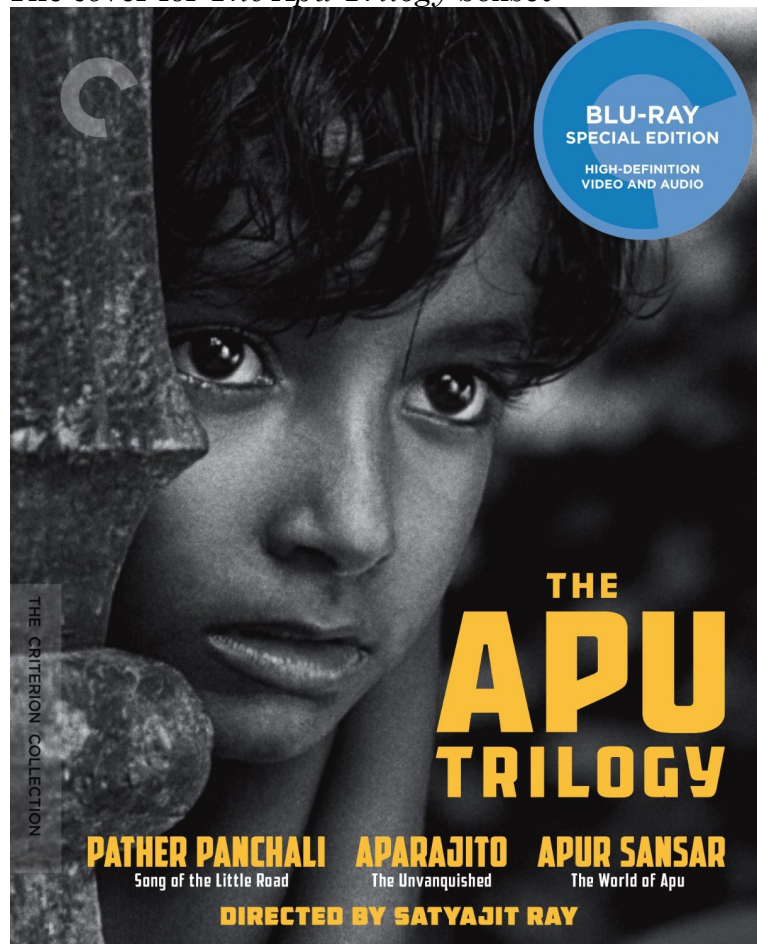
The Package

With the video and audio of the film itself finalized, a “Criterion release” is only partially completed. The next step is to create the overall package that will contain the film and showcase the quality of its picture and audio. These components are both physical and visual: one can tangibly hold the cover art and the booklet or behold things on the disc, like the supplemental features. These parts are done both in-house or sometimes outsourced to others, continually enlarging Criterion’s network of those involved with the company. Peter Becker writes that Criterion has “always been known not only for what we publish but for *how* we publish, and design has been a part of that from the start.” He then goes on to detail how the early laserdisc titles used a metallic silver cover to communicate the idea of the silver screen to the viewer (Criterion Designs 5). Becker extols the early designs of Criterion being created for consistency -- “creating a look, an idea” and that by calling themselves a “collection” and giving every edition a spine number “[we] set out to be to film what the Modern Library or the Norton Critical Editions were to literature,” not just in look and feel, but in discernable value. The design evolved in the laserdisc era from simple still frames from the films to commissioned original pieces. This welcomed outside designers, who brought their own ideas of the film’s representation and were able to convey this using the full size of a laserdisc case, a twelve-by-twelve inch canvas.

For Criterion, the artwork is an extension of the film itself. Similar to the cover of a novel, the image should both be evocative of the film, as well as pique the interests of passing consumers to be curious and venture into a

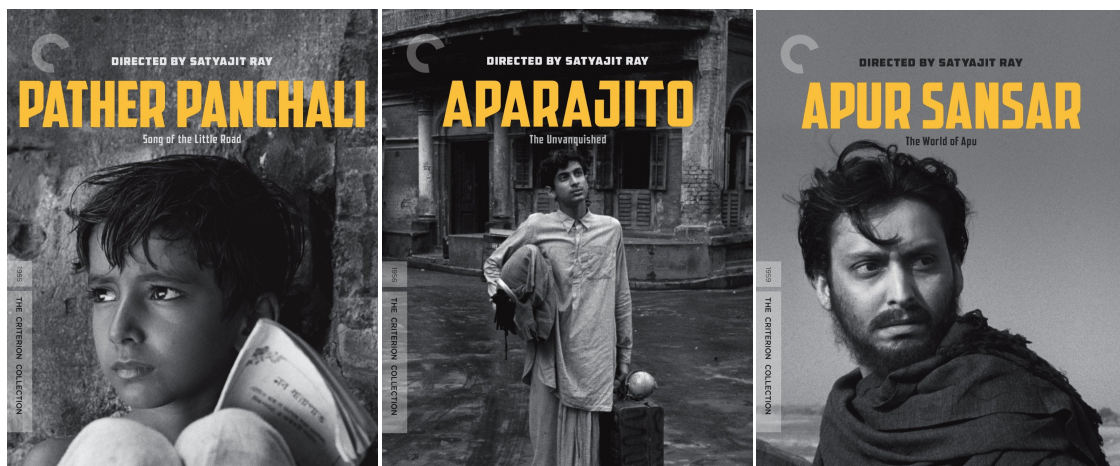
title. This can be done through two methods -- either choosing a frame to represent the film, or the creation of an artist's interpretation of the film. Stills, to Becker, "don't seem able to accomplish what a fully conceived design or illustration can... [A] picture may be worth a thousand words, but if it doesn't say what you need it to say, you have to make something new," (Criterion Designs 6). For *The Apu Trilogy* though, still frames were chosen by art designer F. Ron Miller, an artist Criterion has had a relationship with for nearly ten years. For the boxset itself Miller chose an image of the titular Apu from *Pather Panchali* peeking from behind a corner.

Figure 4.8: The cover for *The Apu Trilogy* boxset



While Criterion may not always agree that the use of a frame is the best for a cover, that was not the case for these films, as this image has defined the *Apu Trilogy* since its original showings in the 1950s. Each individual case for the three films also uses still frames from the films, showing Apu at different stages in his life: in *Pather Panchali* he is still young, *Aparajito* shows a teenage Apu, and *Apur Sansar* shows the adult Apu. The progression of the cover images reflects the evolution of the character throughout the films.

Figure 4.9: The covers for the individual cases of the films *Pather Panchali*, *Aparajito*, and *Apur Sansar*.



It seems that Criterion will primarily use Miller for instances when they feel an image from the film is capable of relaying its meaning to the audience, as his other works include *3 Films by Roberto Rossellini Starring Ingrid Bergman* #672, where he used stills from the films to adorn each case, or for *Kind Hearts and Coronets* #325 (1949), where he used images of all the characters played by Alec Guinness in a papier-mâché style of cover.

For the creation of new pieces of art, Criterion urges designers to stray away from viewing older posters or original promotional art, as they want the films to be seen not “as historical artifacts or homework assignments but as vital, living works,” which proves challenging for the artist (Criterion Designs 6). The typical process for the artist starts with viewing the film a number of times, deciding on a design style that suits the film, and then ends with researching the director’s filmography, the impact of the film, and what Criterion is trying to accomplish by choosing this film to release. This requires much communication between the producer of the disc and the artist, as the producer is the one who has become the expert on the film, understanding its context within cinema today, as well as the time of its production. The ultimate goal for the artist is to “capture the spirit of a film on paper,” Becker surmises, but most importantly it means “putting the film first,” an extension of the Criterion ethos to all who are working with the company (Criterion Designs 6). All work done by the company is in service of the film, to better understand and represent it, so the care for the film itself must be at the center of all decisions.

To totally illustrate the distinctiveness of Criterion’s covers would be an exhaustive task that would require an attachment of every cover art design they have created. Criterion has seen such an interest in its artwork alone, that in 2014 the company created a coffee-table book entitled *Criterion Designs*. The book is filled with glossy images of cover art for numerous titles in the collection, and reveals details of the covers, from the creator of the art, to the producer of the disc and head of art direction for it. Also included are small write-ups of the covers by art director Eric Skillman, either pointing

out how the style of the art is evocative of the film, or specific challenges the artist had to overcome. Thumbing through the pages of the book reveals the high-quality images of the covers, as well as preliminary sketches, or alternative covers that were proposed but not chosen. For the entry on Chaplin's *The Gold Rush* #615 (1925/1942). Skillman tells of how the initial idea was for the image of the Tramp teetering on the edge of the cliff, and included are four of artist Patrick Leger's treatments, as well as fourteen sketches of the Tramp in different poses while twirling his cane. Skillman then tells how Leger pointed the producer in a different direction that better served the film, capturing the humor and tone better than the cliff drawing. The book is full of excerpts of the same nature, and concludes with a history of Criterion covers, showing every iteration of laserdisc cover, as well as all of the DVD and Blu-ray covers for the collection, up to *My Winnipeg* #741 (2007). The book might not serve much academic purpose, but it certainly provides a complete history of one of Criterion's most crucial and defining elements for their releases.

Criterion also includes within their packages a small booklet that accompanies the film. The booklet will detail information regarding the production Criterion undertook, including producers, art decorators, etc., as well as specifics on how the transfer was created. The art style will match the cover art's aesthetics, and will be scattered with stills from the film, or images from production. The *Apu Trilogy*'s booklet includes drawings taken from Ray's

The final addition to the package is the assorted supplemental features that have been a mainstay for Criterion since its original releases. The

nature of the supplements can range from the academic to the informal, from the archival to the contemporary. For archival elements, further licenses are necessary for them to be included on the disc, which is secured after the uncovering of them. The capacity of Criterion to procure these archival pieces is astounding, as interviews that were televised once in the 1950s are given new life in order to better understand some aspect of the film. For their edition of Robert Bresson's *Pickpocket* #314 (1959), Criterion found an excerpt from a 1962 French television show *La piste aux étoiles*. The reason for its inclusion was a demonstration by sleight-of-hand artist Kassagi, who served as a consultant on the film, and was cast as the main character's partner, teaching him the tricks of thievery. The supplements may offer very little in terms of critical value, but they offer much in the way of contextualizing the films' creations. Similar to these bonuses are alternative adaptations of a source material, not on film per se, but through radio or another medium. For John Ford's *My Darling Clementine* #732 (1946), Criterion included a *Lux Radio Theatre* adaptation of the story, featuring Henry Fonda and Cathy Downs reprising their roles in the film. These radio shows allow the viewer to compare and contrast the film version to the alternative, to see where commonalities or differences may arise.

Other archival features that are prominently used by Criterion are television interviews, documentaries, or behind-the-scenes footage. These may have more critical value in respect to the film itself, and usually were produced during a time closer to the film's initial release. Getting direct authorial comment on a film is one of Criterion's goals when it comes to the restoration, but in the case it is unavailable, having a director discuss the

film in an archival supplement can be just as successful. On Orson Welles' *F for Fake* #288 (1975), included on the Blu-ray only, is an interview Welles gives for the show *Tomorrow* with Tom Snyder. Within the 45-minute interview, Welles discusses his image by those in Hollywood, his early successes and later losses, his love of radio, and the difficulty in finding funding for *F for Fake*. For Douglas Sirk's *All that Heaven Allows* #95 (1955), Criterion provided the documentary *Rock Hudson's Home Movies* (1992) which focuses on Hudson's sexuality and celebrity status using clips from both his professional and personal life. This gives the viewer some sense of the life Hudson was leading and hiding, and can bring value to his persona outside of the production of the film. Criterion was able to find on-the-set footage of Chaplin's *The Great Dictator* #565 (1940) that had been shot by the auteur's half-brother Sidney. The footage runs roughly 27 minutes, and was shot on 16mm Kodachrome film, providing perhaps the only color footage of Chaplin while in production on one of his films.

In the search for supplements for *The Apu Trilogy*, Criterion was successfully able to integrate many of these archival types of extras, to provide context, as well as critical value for the film. Spread out over the three individual discs, the producers took special care in what each supplement could add to the understanding of the films. Satyajit Ray is found on the release in the way of audio recordings; done in 1958, these recordings are of Ray reading his essay "A Long Time on the Little Road," written originally for *Sight & Sound* about the meaning of *Pather Panchali* to him, and about his troubles with the production of the first film in his trilogy. Criterion also provides an excerpt from the documentary *The Song of the*

Little Road (2003), featuring an interview with composer Ravi Shankar, who talks about his initial meetings with Ray and the discovery of Apu's theme, as well as the last time the two men spoke before Ray's death. Another short documentary is included: a 29-minute episode of the Canadian program *The Creative Mind* interviews Ray, focusing on his working method, and how his films differ from other films in the Indian film industry. Criterion ends their supplements with the broadcast from the 1992 Academy Awards ceremony where Ray was awarded his honorary Oscar, and ironically, the efforts to restore his films began. These older supplements are chosen with specific purpose and intent, and Criterion's continued culling of them through their various means enriches the potential viewing experience of any given film.

While the older supplements provide a sense of what was, the ones created by Criterion try to explain what these films mean now. These supplements range from commentary tracks, by the director, producer, writer or scholar, to video essays and new interviews. For *The Apu Trilogy*, Criterion produced many of these new supplements, beginning with a video essay detailing the extensive work that went into creating their restoration of the films, created by video essayist ::kogonada. "Restoring *The Apu Trilogy*" runs twelve minutes, and provides both the details of burden Criterion shouldered, showing footage at all stages of the restoration process. The set includes two more video essays, the first of which was created by Ray's biographer Andrew Robinson. The essay entitled "Making the *Apu Trilogy*: Satyajit Ray's Epic Debut" is created from clips, photos, and interviews, and covers the production of all three of the films, right down to some small details that happened during each of them. The other essay provides a more

scholarly look at the trilogy, through the eyes of the former head of the BFI, Mamoun Hassan. In “*The Apu Trilogy: A Closer Look*,” Hassan looks at particular scenes and sequences, focusing on the formal choices of Ray, from his framing, to his introduction of characters, and the pace of editing.

Lastly, Criterion created a bevy of new interviews with those involved with the films’ production. Three actors are interviewed, all of whom were participating in their first production when working with Ray. Shampa Srivastava is the only one who filmed with Ray for *Pather Panchali*, and discusses the auteur’s style of direction on his first film. Also filmed are Soumitra Chatterjee and Sharmila Tagore, who discuss working together on *Apur Sansar*, the relationship they had with Ray and the preparation that went into the roles. Also interviewed was camera operator on *Pather Panchali* Soumendu Roy, the only crew member interviewed for the set, who talks about the respect that the amateur crew had for Ray, trusting them with such a production. The last interview is done with film writer Ujjal Chakraborty, who focuses on *Aparajito*, but discusses that while the three films were praised for their universality, there were many details that those familiar with Bengali culture would understand better, such as one character’s carrying of a white handkerchief, signifying his position in society.

Once all aspects of the set are ready for printing, the film is announced by Criterion three months before its actual release date. As the date approaches, the company might choose to focus in on a specific aspect of the film and release on their website a small video detailing it. For *The Apu Trilogy*, they released a shortened version of ::kogonada’s video essay on the

restoration, marketing the amount of work and care that went into creating the print. Roughly a month before the film is available for purchase, review sites begin to share their reviews of the discs. Websites like DVDBeaver and Bluray.com both judge and market: their comments on the excellence or shoddiness of a release push consumers to purchase or not. The sites write reviews on the quality of the video presentation, using older iterations of the film as comparison points, as well as readings for minute details like bitrate for the image. The review then provides screen captures of the image for their readers to assess themselves the degree of improvement in the new release. The reviews also provide a brief glimpse on the extent of the supplements, and what is included within each -- Criterion lists on their site the supplements but only a description, while these detail what comprises them. These reviews provide possibly the most publicity Criterion will generate for a release outside of their own website, showing that the quality of Criterion's package is the ultimate selling force for their titles.

Criterion discs continue to be niche, but not to the same degree as the earliest days of the company. Criterion has no brick-and-mortar location, and the majority of their sales happen via their website. All titles are listed with their descriptions, perhaps a related essay or video preview of an extra, and able to be shipped directly from the company. The discs are also available for purchase from other online outfitters, like Amazon. Small video shops might carry a couple of titles: the Waterloo Records store in Austin, TX carries the new releases with a handful of older DVD only titles. The largest vendor of physical discs is Barnes & Noble, who has stocked Criterion's in its stores for the last few years. Also available for purchase on its website, Criterion discs

are not relegated with the mass-consumed discs, but instead have their own section within the store. This offers customers their biggest opportunity to view the package in person, before purchasing. Barnes & Noble will also occasionally have 50%-off sales for their Criterion editions, occurring twice a year in July and November. This gives fans the chance to purchase titles much cheaper than typically would be offered to them (a typical Blu-ray MSRP is \$39.99). Fans wait in eager anticipation for these sales, and will purchase numerous titles at once, catching up on releases throughout the year. Criterion.com will also hold special “flash sales” throughout the year, a 24-hour window where all in-stock films are 50% off. These are done typically in February and September, and the site will offer up recommended titles for purchase. While some consumers wait until these sales to increase their own library of titles, Criterion still continues to generate revenue based on their full priced films.

This seems to be what Criterion’s procedure for every release, or at least every one since the DVD era. The care, concern and consideration that occupy every aspect of their process are on full display in *The Apu Trilogy*. While the extent of the extras varies from release to release, the quality of the overall package does not fluctuate in the eyes of Criterion. Some films might be perceived as being favored by the company, receiving two discs worth of extras while another may only include a documentary, but this might be simply due to the accessibility and amount of material that already exists. Criterion sees all films under their moniker as equal in what they mean to the history of cinema. The Criterion Collection was established on the principle of providing the highest quality releases of important films. And

while personal opinion may differ on the degree of success Criterion has had in this regard, the consensus must be that this company has successfully revolutionized home media ownership, and provided the blueprint for which all small-market purveyors of home media should ascribe. The period of time Criterion puts forth to create each package, through the curation of the titles, collection of supplements, and the care each package is given, continually differentiates itself from the mass-market home video distributors, who churn out titles with little thought beyond the potential profit. A world without Criterion is a world without quality home video.

Chapter Five

“A Continuing Series of Important Classic and Contemporary Films”: The Future of The Criterion Collection

As The Criterion Collection adds films to its canon month-after-month, the company must consistently choose how they wish to evolve their film library. Peter Becker said, “sometimes it feels like Criterion lives at a crossroads of classic and contemporary cinema,” meaning they must find the delicate balance between introducing new directors into their collection and providing those auteurs continued exposure (Becker, “Introducing FilmStruck”). This difficulty faced by Becker is similar to the one of researching a company that is currently changing their operations on a daily basis. Because of the necessary adaptations a company like Criterion must make to remain profitable, such as adapting to new technological formats of home video, getting down an ideal history of the current day proves problematic.

Becker’s above quote came from an essay posted to the Criterion site on April 26, 2016. The essay was entitled “Introducing FilmStruck,” and in it Becker informed the reader of Criterion’s new venture into the creation of their own streaming platform. Joining with Turner Classic Movies, Criterion is creating “a new subscription streaming service designed for people who love independent, art-house, and international cinema” (Becker, “Introducing FilmStruck”). The venture stemmed from an idea of merging Turner’s experience in programming and Criterion’s collection of films. The platform

promises access to films from Criterion and Janus, as well as access to select titles from other niche studios like Flicker Alley, Icarus, Kino, Milestone and Zeitgeist, and even major studios, with Warner Bros. being listed on the press release. While details are currently limited, it seems that access to the service will cost “in the single digits,” and will feature a rotating selection of Criterion films, Becker promises “complete with commentaries and rich supplemental content,” (Becker, “Introducing FilmStruck”).

In addition to the base platform, users are able to sign up for the “Criterion Channel,” which will be wholly under Criterion’s control. This will give the viewer unlimited commercial-free access to over 1,100 Criterion films with all of their special features. Becker sees this as an opportunity to “approach the Criterion mission in a whole new way” (Becker, “Introducing FilmStruck”). This new style of production shifts the focus from working on a single title, to being able to continually provide original content whenever able. The old model dictated that once a film’s supplements were announced, that is all that could be included on the disc, but this new model allows the company to continually update older discs with fresh extras. Criterion can further their relationships with the directors and experts that work with the company and employ selected guests to act as curators and create a program of films, as well as offer any appreciation or archival discoveries not provided on disc. This also increases the amount of films Criterion can conceivably consider under their canon. Rights may now be secured for streaming alone, and not disc production, and this platform allows for the same content “Criterion viewers have come to expect,” creating ostensibly the Criterion experience through digital streaming.

With the transition to this new platform of streaming, Criterion will end its relationship with Hulu in November of 2016. The five-year partnership of these two companies gave Criterion a method of reaching an audience interested in streaming its titles, and this move shows Criterion's interest in providing the best experience for its consumer. Hulu was able to host Criterion films, but the promises of finding a way to introduce supplements to go along with those titles never came to fruition. Criterion had noticeably been holding back updating its Hulu page, going a few months before the announcement of FilmStruck without adding new films, in hindsight, not wanting to continue providing films to a service they were phasing out. While Criterion has reinvigorated efforts into their digital library, Becker assuages those fearful of the company shifting all efforts into streaming. Becker states that this platform "won't replace [Criterion's] Blu-rays, but it will definitely add a new dimension to the Criterion experience," showing the commitment to the physical package, and this service will serve supplementary purposes to that end (Becker, "Introducing FilmStruck").

Another new venture Criterion has undertaken is to operate outside the domestic market, with the international distribution of their titles. Beginning on April 18, 2016, Criterion started offering select titles to the United Kingdom market. Criterion titles have always been Region-A locked, meaning only accessible with a Blu-ray or DVD player from the Americas. Entering into the U.K. market has forced the company to create Region-B discs, accessible for the majority of Europe. The company is unable to take their entire library and create these Region-B discs, as the post-DVD era created a fractured international license market, meaning the rights differ by

company, depending on the region. Criterion partnered with Sony Pictures Home Entertainment, to offer these discs in the U.K. (The Criterion Collection, "Criterion's British Invasion").

Criterion announces their slate of films for domestic release every month on roughly the 15th, and they will do the same for the U.K. titles on the roughly the 25th of the month. For the first few months of releases Criterion will offer titles already in their library, but will begin to include new releases for both markets simultaneously. The initial selection of titles included *Grey Gardens* #123 (1976), *It Happened One Night* #736 (1934), *Macbeth* #726 (1971), *Speedy* #788 (1928), *Tootsie* #738 (1982), and *Only Angels Have Wings* #806 (1974), showcasing the broad range of eras, genres, and directors in the collection (The Criterion Collection, "Criterion's British Invasion"). Films already announced for future release are *Easy Rider* #545 (1969), *Gilda* #795 (1946), *Overlord* #382 (1975), *L'avventura* #98 (1960), *Here Comes Mr. Jordan* #819 (1941), *In a Lonely Place* #810 (1950), *Burroughs: The Movie* #789 (1983), and *Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb* #821 (1964). As Criterion enters into foreign markets, it is unknown if they will begin to release Region-B exclusive titles, depriving their US market of a film perhaps it was easier to get the international rights to, while the domestic rights are cemented with a company.

Thus the Criterion Collection is at a pivotal point in its history -- as it has been, it seems, since its inception. As a commercial canon that is now international, and expanding their stake in digital streaming, while adamantly remaining loyal to its physical packaging, the company is enjoying

its widest recognition. Evolving from their earliest days as niche laserdisc outfit, to being a well-known force in the exposure of cinema to audiences, Criterion has been able to continually adapt. Looking at its history, Criterion has had numerous changes but as is stated in their mission “one thing has remained constant: [Criterion’s] commitment to publishing the defining moments of cinema for a wider and wider audience.” With the widest audience in their history, and moves in place to further broaden their visibility, we wait to see how the Criterion Collection will continue to impact cinema in the foreseeable future.

Appendices

APPENDIX A: THE CRITERION COLLECTION DVD AND BLU-RAY RELEASES

Red boxes represent Out-of-Print titles. Criterion no longer holds the rights.

Spine	Title	Year	Country	Director	Released	Format
1	Grand Illusion	1937	France	Renoir	11/23/99	DVD
2	Seven Samurai	1954	Japan	Kurosawa	3/16/99	BD/DVD
3	The Lady Vanishes	1938	UK	Hitchcock	5/26/98	BD/DVD
4	Amarcord	1973	Italy	Fellini	3/31/98	BD/DVD
5	400 Blows	1959	France	Truffaut	3/31/98	BD/DVD
6	Beauty and the Beast	1946	France	Cocteau	6/2/98	BD/DVD
7	A Night to Remember	1958	UK	Baker	5/12/98	BD/DVD
8	The Killer	1989	Hong Kong	Woo	6/16/98	DVD
9	Hard Boiled	1992	Hong Kong	Woo	6/9/98	DVD
10	Walkabout	1971	Australia, UK	Roeg	5/5/98	BD/DVD
11	The Seventh Seal	1957	Sweden	Bergman	2/9/99	BD/DVD
12	This is Spinal Tap	1984	USA	Reiner	7/7/98	DVD
13	The Silence of the Lambs	1991	USA	Demme	7/14/98	DVD
14	Samurai I	1954	Japan	Inagaki	7/21/98	BD/DVD
15	Samurai II	1955	Japan	Inagaki	7/21/98	BD/DVD
16	Samurai III	1956	Japan	Inagaki	7/21/98	BD/DVD
17	Salo	1976	Italy	Passolini	8/12/98	BD/DVD
18	The Naked Kiss	1964	USA	Fuller	8/4/98	BD/DVD
19	Shock Corridor	1963	USA	Fuller	8/25/98	BD/DVD
20	Sid & Nancy	1986	UK	Cox	10/27/98	DVD
21	Dead Ringers	1988	USA	Cronenberg	10/13/98	DVD
22	Summertime	1955	USA	Lean	9/21/98	DVD
23	Robocop	1987	USA	Verhoeven	10/6/98	DVD
24	High and Low	1963	Japan	Kurosawa	10/13/98	BD/DVD
25	Alphaville	1965	France	Godard	10/27/98	DVD
26	The Long Good Friday	1979	UK	Mackenzie	12/1/98	DVD
27	Flesh for Frankenstein	1973	USA	Morrissey	12/1/98	DVD
28	Blood for Dracula	1974	USA	Morrissey	12/1/98	DVD
29	Picnic at Hanging Rock	1975	Australia	Weird	10/20/98	Dual/DVD
30	M	1931	Germany	Lang	10/20/98	BD/DVD
31	Great Expectations	1946	UK	Lean	1/19/99	DVD
32	Oliver Twist	1948	UK	Lean	1/19/99	DVD
33	Nanook of the North	1922	USA	Flaherty	2/2/99	DVD
34	Andrei Rublev	1969	USSR	Tarkovsky	2/9/99	DVD
35	Diabolique	1955	France	Clouzot	2/2/99	BD/DVD

36	The Wages of Fear	1953	France	Clouzot	2/2/99	BD/DVD
37	Time Bandits	1981	UK	Gilliam	3/30/99	BD/DVD
38	Branded to Kill	1967	Japan	Suzuki	2/23/99	BD/DVD
39	Tokyo Drifter	1966	Japan	Suzuki	2/23/99	BD/DVD
40	Armageddon	1998	USA	Bay	4/20/99	DVD
41	Henry V	1944	UK	Olivier	6/22/99	DVD
42	Fishing With John	1992	USA	Lurie	4/27/99	DVD
43	Lord of the Flies	1963	UK	Brook	3/14/00	BD/DVD
44	The Red Shoes	1948	UK	Archers	5/25/99	BD/DVD
45	Taste of Cherry	1997	Iran	Kiarostami	6/1/99	DVD
46	Most Dangerous Game	1932	USA	Schoedsak	6/8/99	DVD
47	Insomnia	1997	Norway	Skjoldbjaerg	7/27/99	BD/DVD
48	Black Orpheus	1959	France	Camus	6/8/99	BD/DVD
49	Nights of Cabiria	1957	Italy	Fellini	9/7/99	DVD
50	And the Ship Sails On	1984	Italy	Fellini	9/28/99	DVD
51	Brazil	1985	UK	Gilliam	7/13/99	BD/DVD
52	Yojimbo	1961	Japan	Kurosawa	9/21/99	BD/DVD
53	Sanjuro	1962	Japan	Kurosawa	9/21/99	BD/DVD
54	For All Mankind	1989	USA	Reinert	2/15/00	BD/DVD
55	Unbearable Lightness of Being	1988	USA	Kaufman	9/14/99	DVD
56	The 39 Steps	1935	UK	Hitchcock	11/2/99	BD/DVD
57	Charade	1963	USA	Donen	11/2/99	BD/DVD
58	Peeping Tom	1960	UK	Powell	11/9/99	DVD
59	The Night Potter	1974	Italy	Cavani	1/11/00	BD/DVD
60	Autumn Sonata	1978	Sweden	Bergman	1/11/00	BD/DVD
61	Life of Bryan	1979	UK	Jones	11/16/99	DVD
62	Passion of Joan of Arc	1928	France	Dreyer	11/9/99	DVD
63	Carnival of Souls	1962	USA	Harvey	5/16/00	DVD
64	The Third Man	1949	UK	Reed	11/30/99	BD/DVD
65	Rushmore	1998	USA	Anderson	1/18/00	BD/DVD
66	Orphic Trilogy		France	Cocteau	5/9/00	
67	The Blood of a Poet	1930	France	Cocteau	5/9/00	DVD
68	Orpheus	1950	France	Cocteau	5/9/00	BD/DVD
69	Testament of Orpheus	1959	France	Cocteau	5/9/00	DVD
70	Last Temptation of Christ	1988	USA	Scorsese	4/25/00	BD/DVD
71	The Magic Flute	1975	Sweden	Bergman	5/16/00	DVD
72	Le milion	1931	France	Clair	5/16/00	DVD
73	Cleo From 5 to 7	1962	France	Varda	5/16/00	DVD
74	Vagabond	1985	France	Varda	5/16/00	DVD
75	Chasing Amy	1997	USA	Smith	6/13/00	DVD
76	Brief Encounter	1945	UK	Lean	6/27/00	BD/DVD
77	And God Created Woman	1956	France	Vadim	7/11/00	DVD

78	The Bank Dick	1940	USA	Cline	8/15/00	DVD
79	WC Fields- 6 Short Films	1933	USA	ETC	8/15/00	DVD
80	The Elements of Crime	1984	Denmark	Von Trier	9/19/00	DVD
81	Variety Lights	1950	Italy	Fellini/Latuda	8/22/00	DVD
82	Hamlet	1948	UK	Olivier	9/19/00	DVD
83	The Harder They Come	1973	USA	Henzell	10/31/00	DVD
84	Good Morning	1959	Japan	Ozu	8/15/00	DVD
85	Pygmalion	1938	UK	Asquith	9/19/00	DVD
86	Eisenstein: Sound Years		USSR	Eisenstein	4/24/01	DVD
87	Alexander Nevsky	1938	USSR	Eisenstein	4/24/01	DVD
88	Ivan the Terrible: Part II	1958	USSR	Eisenstein	4/24/01	DVD
89	Sisters	1973	USA	De Palma	10/3/00	DVD
90	Kwaidan	1965	Japan	Kobayashi	10/10/00	DVD; BD/DVD
91	The Blob	1958	USA	Yeaworth Jr	11/7/00	BD/DVD
92	Fiend Without A Face	1958	UK	Crabtree	1/30/01	DVD
93	Black Narcissus	1947	UK	Archers	1/30/01	BD/DVD
94	I Know Where I'm Going!	1945	UK	Archers	2/20/01	DVD
95	All That Heaven Allows	1955	USA	Sirk	6/19/01	Dual
96	Written on the Wind	1956	USA	Sirk	6/19/01	DVD
97	Do the Right Thing	1989	USA	Lee	2/20/01	DVD
98	L'Avventura	1960	Italy	Antonioni	6/5/01	BD/DVD
99	Gimme Shelter	1970	USA	Maysles	11/14/00	BD/DVD
100	Beastie Boys Video Anthology	2000	USA	Various	11/21/00	DVD
101	Cries and Whispers	1972	Sweden	Bergman	6/19/01	BD/DVD
102	Discreet Charm of Bourgeoisie	1972	France	Bunuel	12/19/00	DVD
103	The Lady Eve	1941	USA	Sturges	10/16/01	DVD
104	Double Suicide	1969	Japan	Shinoda	1/30/01	DVD
105	Spartacus	1960	USA	Kubrick	4/24/01	DVD
106	Coup de torchon	1981	France	Tavernier	3/13/01	DVD
107	Mona Lisa	1986	UK	Jordan	3/13/01	DVD
108	The Rock	1996	USA	Bay	3/13/01	DVD
109	The Scarlett Empress	1934	USA	Sternberg	5/8/01	DVD
110	Monsieur Hulot's Holiday	1953	France	Tati	3/13/01	BD/DVD
111	Mon Oncle	1958	France	Tati	3/13/01	BD/DVD
112	PlayTime	1967	France	Tati	3/13/01	BD/DVD
113	Big Deal on Madonna Street	1958	Italy	Monicelli	6/5/01	DVD

114	My Man Godfrey	1936	USA	La Cava	7/31/01	DVD
115	Rififi	1955	France	Dassin	4/24/01	Dual
116	The Hidden Fortress	1958	Japan	Kurosawa	5/22/01	Dual
117	Diary of a Chambermaid	1964	France	Bunuel	6/5/01	DVD
118	Sullivan's Travels	1941	USA	Sturges	8/21/01	BD/DVD
119	Withnail and I	1988	UK	Robinson	7/10/01	DVD
120	How to Get Ahead in Advertising	1988	UK	Robinson	7/10/01	DVD
121	Billy Liar	1963	UK	Schlesinger	7/10/01	DVD
122	Salesman	1968	USA	Maysles	9/4/01	DVD
123	Grey Gardens	1976	USA	Maysles	8/14/01	BD/DVD
124	Carl Th Dreyer Box Set			Dreyer	8/21/01	DVD
125	Day of Wrath	1943	Denmark	Dreyer	8/21/01	DVD
126	Ordet	1955	Denmark	Dreyer	8/21/01	DVD
127	Gertrud	1964	Denmark	Dreyer	8/21/01	DVD
128	Carl Th Dreyer- My Meiter	1995	Denmark	Jensen	8/21/01	DVD
129	Le trou	1960	France	Becker	10/16/01	DVD
130	The Shop on Main Street	1965	Czech	Kadar/Klos	9/18/01	DVD
131	Closely Watched Trains	1966	Czech	Menzel	9/18/01	DVD
132	The Ruling Class	1972	UK	Medak	10/30/01	DVD
133	The Vanishing	1988	Nether/France	Sluzier	9/18/01	BD/DVD
134	Haxan	1922	Denmark	Christensen	10/16/01	DVD
135	Rebecca	1940	USA	Hitchcock	11/20/01	DVD
136	Spellbound	1945	USA	Hitchcock	9/24/02	DVD
137	Notorious	1946	USA	Hitchcock	10/16/01	DVD
138	Rashomon	1950	Japan	Kurosawa	3/26/02	BD/DVD
139	Wild Strawberries	1957	Sweden	Bergman	2/12/02	BD/DVD
140	8 1/2	1963	Italy/France	Fellini	12/4/01	BD/DVD
141	Children of Paradise	1945	France	Carne	1/22/02	BD/DVD
142	The Last Wave	1977	Australia	Weir	11/27/01	DVD
143	That Obscure Object of Desire	1977	France	Bunuel	11/20/01	DVD
144	Loves of a Blonde	1965	Czech	Forman	2/12/02	DVD
145	The Firemen's Ball	1967	Czech	Forman	2/12/02	DVD
146	The Cranes are Flying	1957	USSR	Kalatozov	4/30/02	DVD
147	In the Mood for Love	2000	Hong Kong	Kar-wai	3/5/02	BD/DVD
148	Ballad of a Soldier	1959	USSR	Chukhrai	4/30/02	DVD
149	Juliet of the Spirits	1965	Italy	Fellini	3/12/02	DVD
150	Bob le flambeur	1956	France	Melville	4/16/02	DVD
151	Traffic	2000	USA	Soderbergh	5/28/02	BD/DVD
152	George Washington	2001	USA	Green	3/12/02	
153	General Idi Amin Dada	1974	France	Schroeder	5/14/02	Dual

154	The Horse's Mouth	1958	UK	Neame	6/4/02	DVD
155	Tokyo Olympiad	1965	Japan	Ichikawa	7/30/02	DVD
156	Hearts and Minds	1974	USA	Davis	6/25/02	DVD
157	The Royal Tenenbaums	2001	USA	Anderson	7/9/02	Dual
158	Importance of Being Earnest	1952	UK	Asquith	6/25/02	BD/DVD
159	Red Beard	1965	Japan	Kurosawa	7/16/02	DVD
160	A nous la liberte	1931	France	Clair	8/20/02	DVD
161	Under the Roofs of Paris	1930	France	Clair	9/24/02	DVD
162	Ratcatcher	1999	UK	Ramsay	9/10/02	DVD
163	Hopscotch	1980	USA	Neame	8/20/02	DVD
164	Solaris	1972	USSR	Tarkovsky	11/26/02	DVD
165	Man Bites Dog	1992	France	Belvaux	9/24/02	BD/DVD
166	Down By Law	1986	USA	Jarmusch	10/22/02	DVD
167	The Complete Monterrey Pop				11/12/02	BD/DVD
168	Monterrey Pop	1967	USA	Pennebaker	6/13/06	BD/DVD
169	Jimi Plays Monterrey & Shake Otis Shake	1986	USA	Pennebaker & Hedgeus	6/13/06	BD/DVD
170	Trouble in Paradise	1932	USA	Lubitsch	1/7/03	BD/DVD
171	Contempt	1963	France	Godard	12/10/02	DVD
172	Pepe le moko	1937	France	Duvivier	1/7/03	DVD
173	Life and Death of Col Blimp	1943	UK	Archers	10/22/02	DVD
174	Band of Outsiders	1964	France	Godard	1/7/03	BD/DVD
175	Fear and Loathing in Las Vegas	1998	USA	Gilliam	2/18/03	BD/DVD
176	The Killers	1946/ 1964	USA	Siodmak/Siegel	2/18/03	BD/DVD
177	Lost Honor of Katharina Blum	1975	Germany	Schlöndorff & von Trotta	2/25/03	DVD
178	My Life as a Dog	1985	Sweden	Hallström	3/11/03	DVD
179	I am Curious Box				3/11/03	BD/DVD
180	I am Curious- Yellow	1967	Sweden	Sjöman	3/11/03	DVD
181	I am Curious- Blue	1967	Sweden	Sjöman	3/11/03	DVD
182	Straw Dogs	1971	USA	Peckinpah	3/25/03	DVD
183	Les dames du Bois de Boulogne	1945	France	Bresson	3/11/03	DVD
184	By Brakhage: An Anthology, Volume One		USA	Brakhage	6/10/03	DVD
185	Adventures of Antoine Doinel		France	Truffaut	4/29/03	DVD
186	Stolen Kisses	1968	France	Truffaut	4/29/03	DVD
187	Bed and Board	1970	France	Truffaut	4/29/03	DVD
188	Love on the Run	1979	France	Truffaut	4/29/03	DVD

189	The White Sheik	1952	Italy	Fellini	4/29/03	DVD
190	Throne of Blood	1957	Japan	Kurosawa	5/27/03	DVD
191	Jubilee	1978	UK	Jarman	5/27/03	Dual
192	Coup de grace	1976	Germany	Schlöndorff	5/27/03	DVD
193	Qua des Orfevres	1947	France	Clouzot	5/27/03	DVD
194	Il posto	1961	Italy	Olmi	6/24/03	DVD
195	I fidanzati	1962	Italy	Olmi	6/24/03	DVD
196	Hiroshima mon amour	1959	France	Resnais	6/24/03	DVD
197	Night and Fog	1955	France	Resnais	6/24/03	DVD
198	Ali: Fear Eats the Soul	1974	Germany	Fassbinder	6/24/03	DVD
199	Schizopolis	1996	USA	Soderbergh	10/28/03	BD/DVD
200	The Honeymoon Killers	1970	USA	Kastle	7/22/03	DVD
201	Umberto D.	1952	Italy	De Sica	7/22/03	DVD
202	Indiscretion of an American Wife	1953	Italy/USA	De Sica	8/19/03	BD/DVD
203	The BRD Trilogy			Fassbinder	9/30/03	DVD
204	Marriage of Maria Braun	1978	West Germany	Fassbinder	9/30/03	DVD
205	Veronika Voss	1982	Germany	Fassbinder	9/30/03	DVD
206	Lola	1981	Germany	Fassbinder	9/30/03	DVD
207	The Pornographers	1966	Japan	Imamura	8/5/03	DVD
208	A Film Trilogy by Ingmar Bergman				8/19/03	DVD
209	Through a Glass Darkly	1961	Sweden	Bergman	8/19/03	
210	Winter Light	1962	Sweden	Bergman	8/19/03	DVD
211	The Silence	1963	Sweden	Bergman	8/19/03	DVD
212	Ingmar Bergman Makes a Movie	1962	Sweden	Sjoman	8/19/03	DVD
213	Richard III	1955	UK	Olivier	2/24/04	DVD
214	The Devil and Daniel Webster	1941	USA	Dieterle	9/30/03	BD/DVD
215	Knife in the Water	1962	Poland	Polanski	9/30/03	DVD
216	The Rules of the Game	1939	France	Renoir	1/20/04	DVD
217	Tokyo Story	1953	Japan	Ozu	10/28/03	BD/DVD
218	Le cercle rouge	1970	France	Melville	10/28/03	Dual
219	La strada	1954	Italy	Fellini	11/18/03	BD/DVD
220	Naked Lunch	1991	Canada	Cronenberg	11/11/03	DVD
221	Ikiru	1952	Japan	Kurosawa	1/6/04	BD/DVD
222	Diary of a Country Priest	1951	France	Bresson	2/3/04	DVD; BD
223	Maitresse	1973	France	Schroeder	2/3/04	DVD
224	Pickup on South Street	1953	USA	Fuller	2/17/04	DVD
225	Tunes of Glory	1960	UK	Neame	2/17/04	DVD
226	Onibaba	1964	Japan	Shindo	3/16/04	DVD
227	Le corbeau	1943	France	Clouzot	2/17/04	DVD

228	Salvatore Giuliano	1961	Italy	Rosi	2/24/04	DVD
229	Scenes from a Marriage	1973	Sweden	Bergman	3/9/04	DVD
230	3 Women	1977	USA	Altman	4/20/04	DVD
231	The Testament of Dr. Mabuse	1933	Germany	Lang	5/18/04	BD/DVD
232	A Story of Floating Weeds/Floating Weeds: Two Films		Japan	Ozu	4/20/04	DVD
233	Stray Dog	1949	Japan	Kurosawa	5/25/04	DVD
234	The Tin Drum	1979	Germany	Schlöndorff	5/18/04	DVD
235	The Leopard	1963	Italy	Visconti	6/8/04	BD/DVD
236	Mamma Roma	1962	Italy	Pasolini	6/22/04	BD/DVD
237	Smiles on a Summer Night	1955	Sweden	Bergman	5/25/04	DVD
238	A Woman Is a Woman	1961	France	Godard	6/22/04	BD/DVD
239	The Lower Depths		Japan/France	Kurosawa/Renoir	6/22/04	DVD
240	Early Summer	1951	Japan	Ozu	7/20/04	DVD
241	Stage and Spectacle: Three Films by Jean Renoir				8/3/04	DVD
242	The Golden Coach	1953	France	Renoir	8/3/04	
243	French Cancan	1955	France	Renoir	8/3/04	DVD
244	Elena and Her Man	1956	France	Renoir	8/3/04	DVD
245	Port of Shadows	1938	France	Carne	7/20/04	DVD
246	I vitelloni	1953	Italy	Fellini	8/24/04	DVD
247	Slacker	1991	USA	Linklater	9/14/04	DVD
248	Videodrome	1983	Canada	Cronenberg	8/31/04	BD/DVD
249	The Battle of Algiers	1966	Italy	Pontecorvo	9/21/04	BD/DVD
250	John Cassavetes: Five Films			Cassavetes	9/21/04	BD/DVD
251	Shadows	1959	USA	Cassavetes	9/21/04	BD/DVD
252	Faces	1968	USA	Cassavetes	9/21/04	DVD; Box
253	A Woman Under the Influence	1974	USA	Cassavetes	9/21/04	DVD; Box
254	The Killing of a Chinese Bookie	1976	USA	Cassavetes	9/21/04	DVD; Box
255	Opening Night	1977	USA	Cassavetes	9/21/04	DVD; Box
256	A Constant Forge	2000	USA	Kiselyak	9/21/04	Box
257	Secret Honor	1984	USA	Altman	10/19/04	Box
258	Tanner '88	1988	USA	Altman	10/5/04	DVD
259	Fat Girl	2001	France	Breillat	10/19/04	DVD
260	Eyes Without a Face	1960	France	Franju	10/19/04	BD/DVD
261	Fanny and Alexander Box			Bergman	11/16/04	BD/DVD
262	Fanny and Alexander-	1982	Sweden	Bergman	11/16/04	BD/DVD

	TV					
263	Fanny and Alexander-Film	1982	Sweden	Bergman	11/16/04	Box
264	Making of Fanny and Alexander	1982	Sweden	Bergman	11/16/04	DVD; Box
265	Short Cuts	1993	USA	Altman	11/16/04	Box
266	The King of Kings	1927	USA	DeMille	12/7/04	DVD
267	Kagemusha	1980	Japan	Kurosawa	3/29/05	DVD
268	Youth of the Beast	1963	Japan	Suzuki	1/11/05	BD/DVD
269	Fighting Elegy	1966	Japan	Suzuki	1/11/05	DVD
270	Casque d'or	1952	France	Becker	1/18/05	DVD
271	Touchez pas au grisbi	1954	France	Becker	1/18/05	DVD
272	La commare secca	1962	Italy	Bertolucci	2/1/05	DVD
273	Thieves' Highway	1949	USA	Dassin	2/1/05	DVD
274	Night and the City	1950	USA	Dassin	2/1/05	DVD
275	Tout va bien	1972	France	Godard & Gorin	2/15/05	BD/DVD
276	The River	1951	France	Renoir	3/1/05	DVD
277	My Own Private Idaho	1991	USA	Van Sant	3/1/05	BD/DVD
278	L'eclisse	1962	Italy	Antonioni	3/15/05	DVD; BD
279	Young Torless	1966	Germany	Schlöndorff	3/15/05	BD/DVD
280	The Sword of Doom	1966	Japan	Okamoto	3/15/05	DVD
281	Jules and Jim	1962	France	Truffaut	5/31/05	BD/DVD
282	Andrzej Wajda: Three War Films			Wajda	4/26/05	Dual
283	A Generation	1955	Poland	Wajda	4/26/05	DVD
284	Kanal	1957	Poland	Wajda	4/26/05	Box
285	Ashes and Diamonds	1958	Poland	Wajda	4/26/05	Box
286	Divorce Italian Style	1961	Italy	Germi	4/26/05	Box
287	Burden of Dreams	1982	USA	Blank	5/10/05	DVD
288	F for Fake	1975	USA	Welles	4/26/05	DVD
289	Hoop Dreams	1994	USA	James	5/10/05	BD/DVD
290	The Phantom of Liberty	1974	France	Bunuel	5/24/05	BD/DVD
291	Heaven Can Wait	1943	USA	Lubitsch	6/14/05	DVD
292	Unfaithfully Yours	1948	USA	Sturges	7/12/05	DVD
293	The Flowers of St. Francis	1950	Italy	Rossellini	8/23/05	DVD
294	The Browning Version	1951	UK	Asquith	6/28/05	DVD
295	Crazed Fruit	1956	Japan	Nakahira	6/28/05	DVD
296	Le notti bianche	1957	Italy	Visconti	7/12/05	DVD
297	Au hasard Balthazar	1966	France	Bresson	6/14/05	DVD
298	Gate of Flesh	1964	Japan	Suzuki	7/26/05	DVD
299	Story of a Prostitute	1965	Japan	Suzuki	7/26/05	DVD
300	The Life Aquatic with Steve Zissou	2004	USA	Anderson	5/10/05	DVD

301	An Angel at my Table	1990	New Zealand	Campion	9/20/05	BD/DVD
302	Harakiri	1962	Japan	Kobayashi	8/23/05	DVD
303	Bad Timing	1980	UK	Roeg	9/27/05	BD/DVD
304	The Man Who Fell to Earth	1976	USA	Roeg	9/27/05	DVD
305	Boudu Saved from Drowning	1932	France	Renoir	8/23/05	BD/DVD
306	Le samourai	1967	France	Melville	10/25/05	DVD
307	Naked	1993	UK	Leigh	9/20/05	DVD
308	Masculin feminin	1966	France	Godard	9/20/05	BD/DVD
309	Ugetsu	1953	Japan	Mizoguchi	11/8/05	DVD
310	Samurai Rebellion	1967	Japan	Kobayashi	10/25/05	DVD
311	Sword of the Beast	1965	Japan	Gosha	10/25/05	DVD
312	Samurai Spy	1965	Japan	Shinoda	10/25/05	DVD
313	Kill!	1968	Japan	Okamoto	10/25/05	DVD
314	Pickpocket	1959	France	Bresson	11/8/05	DVD
315	Shoot the Piano Player	1960	France	Truffaut	12/6/05	Dual; DVD
316	Ran	1985	Japan	Kurosawa	11/22/05	DVD
317	The Tales of Hoffman	1951	UK	Archers	11/22/05	DVD
318	Forbidden Games	1952	France	Clement	12/6/05	DVD
319	The Bad Sleep Well	1960	Japan	Kurosawa	1/10/06	DVD
320	Young Mr. Lincoln	1939	USA	Ford	2/14/06	DVD
321	The Virgin Spring	1960	Sweden	Bergman	1/24/06	DVD
322	The Complete Mr. Arkadin	1955	USA	Welles	4/18/06	DVD
323	The Children Are Watching Us	1944	Italy	De Sica	3/28/06	DVD
324	La bete humaine	1938	France	Renoir	2/14/06	DVD
325	Kind Hearts and Coronets	1949	UK	Hamer	2/28/06	DVD
326	Metropolitan	1990	USA	Stillman	2/14/06	DVD
327	3 Films by Louis Malle			Malle	3/28/06	BD/DVD
328	Murmur of the Heart	1971	France	Malle	3/28/06	DVD
329	Lacombe, Lucien	1974	France	Malle	3/28/06	DVD; Box
330	Au Revoir les Enfants	1987	France	Malle	3/28/06	DVD; Box
331	Late Spring	1949	Japan	Ozu	5/16/06	BD/DVD
332	Viridiana	1961	Spain	Bunuel	5/23/06	BD/DVD
333	Fists in the Pocket	1965	Italy	Bellocchio	3/28/06	DVD
334	Harlan County USA	1976	USA	Kopple	5/23/06	DVD
335	Elevator to the Gallows	1957	France	Malle	5/23/06	DVD
336	Dazed and Confused	1993	USA	Linklater	6/6/06	DVD
337	A nos amours	1983	France	Pialat	6/6/06	BD/DVD
338	Equinox	1970	USA	Woods	6/20/06	DVD
339	Yi Yi	2000	Taiwan	Yang	7/11/06	DVD
340	Koko: A Talking Gorilla	1978	France	Schroeder	7/11/06	BD/DVD

341	A Canterbury Tale	1944	UK	Archers	7/25/06	DVD
342	Six Moral Tales			Rohmer	8/15/06	DVD
343	The Bakery Girl of Monceau	1963	France	Rohmer	8/15/06	DVD
344	Suzanne's Career	1963	France	Rohmer	8/15/06	Box
345	My Night at Maud's	1969	France	Rohmer	8/15/06	Box
346	La collectionneuse	1967	France	Rohmer	8/15/06	Box
347	Clarie's Knee	1970	France	Rohmer	8/15/06	Box
348	Love in the Afternoon	1972	France	Rohmer	8/15/06	Box
349	Kicking and Screaming	1995	USA	Baumbach	8/22/06	Box
350	Seduced and Abandoned	1964	Italy	Germi	8/29/06	DVD
351	The Spirit of the Beehive	1973	Spain	Erice	9/19/06	DVD
352	Jigoku	1960	Japan	Nakagawa	9/19/06	DVD
353	Solo con tu pareja	1991	Mexico	Cuaron	10/17/06	DVD
354	Clean, Shaven	1994	USA	Kerrigan	10/17/06	DVD
355	Hands over the City	1963	Italy	Rosi	10/24/06	DVD
356	Sweetie	1989	New Zealand	Campion	10/24/06	DVD
357	The Fallen Idol	1948	UK	Reed	11/7/06	BD/DVD
358	Pandora's Box	1929	Germany	Pabst	11/28/06	DVD
359	The Double Life of Veronique	1991	France	Kieslowski	11/21/06	DVD
360	Symbiopsychotaxiplasm	1968	USA	Graves	12/12/06	BD/DVD
361	The Beales of Grey Gardens	2006	USA	Maysles	12/5/06	DVD
362	Border Radio	1987	USA	Anders, Lent, Voss	1/16/07	DVD
363	Mouchette	1967	France	Bresson	1/16/07	DVD
364	Monsters and Madmen				1/23/07	DVD
365	First Man Into Space	1959	USA	Day	1/23/07	
366	The Atomic Submarine	1959	USA	Bennet	1/23/07	Box
367	The Haunted Strangler	1958	USA	Day	1/23/07	Box
368	Corridors of Blood	1959	USA	Day	1/23/07	Box
369	Paul Robeson: Portrait of An Artist				2/13/07	Box
370	The Emperor Jones	1933	USA	Murphy	2/13/07	
371	Body and Soul	1925	USA	Micheaux	2/13/07	Box
372	Sanders of the River	1935	UK	Korda	2/13/07	Box
373	The Proud Valley	1940	UK	Tennyson	2/13/07	Box
374	Bicycle Thieves	1948	Italy	De Sica	2/13/07	Box
375	Green for Danger	1946	UK	Gilliat	2/13/07	BD/DVD
376	49th Parallel	1941	UK	Powell	2/20/07	DVD
377	When a Woman Ascends the Stairs	1960	Japan	Naruse	2/20/07	DVD

378	Fires on the Plain	1959	Japan	Ichikawa	3/13/07	DVD
379	The Burmese Harp	1956	Japan	Ichikawa	3/13/07	DVD
380	The Naked City	1948	USA	Dassin	3/20/07	DVD
381	La haine	1995	France	Kassovitz	4/17/07	DVD
382	Overlord	1975	UK	Cooper	4/17/07	BD/DVD
383	Brute Force	1947	USA	Dassin	4/17/07	BD/DVD
384	Vengeance is Mine	1979	Japan	Imamura	5/15/07	DVD
385	Army of Shadows	1969	France	Melville	5/15/07	BD/DVD
386	Sansho the Bailiff	1954	Japan	Mizoguchi	5/22/07	BD/DVD
387	La Jetee/Sans Soleil		France	Marker	6/26/07	BD/DVD
388	The Two of Us	1967	France	Berri	6/12/07	BD/DVD
389	WR: Mysteries of the Organism	1971	Yugoslavia	Makavejev	6/19/07	DVD
390	Sweet Movie	1974	France	Makavejev	6/19/07	DVD
391	If...	1968	UK	Anderson	6/19/07	DVD
392	Three Films by Hiroshi Teshigahara				7/10/07	BD/DVD
393	Pitfall	1962	Japan	Teshigahara	7/10/07	DVD
394	Woman in the Dunes	1964	Japan	Teshigahara	7/10/07	DVD
395	The Face of Another	1966	Japan	Teshigahara	7/10/07	DVD
396	Ace in the Hole	1951	USA	Wilder	7/17/07	DVD
397	Ivan's Childhood	1962	USSR	Tarkovsky	7/24/07	Dual
398	Les enfants terribles	1950	France	Melville	7/24/07	BD/DVD
399	House of Games	1987	USA	Mamet	8/21/07	DVD
400	Stranger than Paradise	1984	USA	Jarmusch	9/4/07	DVD
401	Night on Earth	1991	USA	Jarmusch	9/4/07	DVD
402	The Milky Way	1969	France	Bunuel	8/21/07	DVD
403	Cria cuervos...	1976	Spain	Saura	8/14/07	DVD
404	Robinson Crusoe on Mars	1964	USA	Haskin	9/18/07	DVD
405	The Threepenny Opera	1931	Germany	Pabst	9/18/07	BD/DVD
406	Martha Graham: Dance on Film	1959	USA	Kroll	9/18/07	DVD
407	Mala Noche	1985	USA	Van Sant	10/9/07	DVD
408	Breathless	1960	France	Godard	10/23/07	DVD
409	Days of Heaven	1978	USA	France	10/23/07	Dual
410	Under the Volcano	1984	USA	Huston	10/23/07	BD/DVD
411	Berlin Alexanderplatz	1980	Germany	Fassbinder	11/3/07	DVD
412	Sawdust and Tinsel	1953	Sweden	Bergman	11/20/07	DVD
413	Drunken Angel	1948	Japan	Kurosawa	11/27/07	DVD
414	Two-Lane Blacktop	1971	USA	Hellman	12/11/07	DVD
415	The Naked Prey	1966	USA	Wilde	1/15/08	BD/DVD
416	Miss Julie	1951	Sweden	Sjoberg	1/22/08	DVD
417	This Sporting Life	1963	UK	Anderson	1/22/08	DVD
418	4 By Agnes Varda			Varda	1/22/08	DVD

419	La Pointe Courte	1956	France	Varda	1/22/08	
420	Le bonheur	1965	France	Varda	1/22/08	Box
421	Pierrot le fou	1965	France	Godard	2/19/08	Box
422	The Last Emperor	1987	China	Bertolucci	2/26/08	BD/DVD
423	Walker	1987	USA	Cox	2/19/08	BD/DVD
424	Mafioso	1962	Italy	Lattuada	3/18/08	DVD
425	Antonio Gaudi	1984	Japan	Teshigahara	3/18/08	DVD
426	The Ice Storm	1997	USA	Lee	3/18/08	DVD
427	Death of a Cyclist	1955	Spain	Bardem	4/22/08	BD/DVD
428	Blast of Silence	1961	USA	Baron	4/15/08	DVD
429	The Lovers	1958	France	Malle	5/13/08	DVD
430	The Fire Within	1963	France	Malle	5/13/08	DVD
431	The Thief of Bagdad	1940	UK	Berger, Powell & Whelan	5/27/08	DVD
432	Mishima: A Life in Four Chapters	1985	USA	Schrader	7/1/08	DVD
433	Patriotism	1966	Japan	Mishima & Masaki	7/1/08	DVD
434	Classe tous risques	1960	France	Sautet	6/17/08	DVD
435	The Furies	1950	USA	Mann	6/24/08	DVD
436	Before the Rain	1994	Macedonia	Manchevski	6/24/08	DVD
437	Vampyr	1932	Denmark	Dreyer	7/22/08	DVD
438	Mon oncle Antoine	1971	Canada	Jutra	7/8/08	DVD
439	Trafic	1971	France	Tati	7/15/08	DVD
440	Brand upon the Brain!	2006	Canada	Maddin	8/12/08	DVD;Box
441	The Small Black Room	1949	UK	Archers	8/19/08	DVD
442	Twenty-Four Eyes	1954	Japan	Kinoshita	8/19/08	DVD
443	La ronde	1950	France	Ophuls	9/16/08	DVD
444	Le plaisir	1952	France	Ophuls	9/16/08	DVD
445	The Earrings of Madame de...	1953	France	Ophuls	9/16/08	DVD
446	An Autumn Afternoon	1962	Japan	Ozu	9/30/08	BD/DVD
447	Le doulos	1962	France	Melville	10/7/08	BD/DVD
448	Le deuxieme souffle	1966	France	Melville	10/7/08	DVD
449	Missing	1982	USA	Costa-Gravas	10/21/08	DVD
450	Bottle Rocket	1996	USA	Anderson	11/25/08	DVD
451	Fanfan la Tulipe	1952	France	Jacque	11/18/08	BD/DVD
452	The Spy Who Came in from the Cold	1965	USA	Ritt	11/25/08	DVD
453	Chunking Express	1994	Hong Kong	Kar-wai	11/25/08	BD/DVD
454	Europa	1991	Denmark	Von Trier	12/9/08	BD/DVD
455	White Dog	1982	USA	Fuller	12/2/08	DVD
456	The Taking of Power of Louis XIV	1966	Italy	Rossellini	1/13/09	DVD

457	Magnificent Obsession	1954	USA	Sirk	1/20/09	DVD
458	El Norte	1983	USA; Guatemala	Nava	1/20/09	DVD
459	The Exterminating Angel	1962	Mexico	Bunuel	2/10/09	BD/DVD
460	Simon of the Desert	1965	Mexico	Bunuel	2/10/09	DVD
461	Hobson's Choice	1954	UK	Lean	2/17/09	DVD
462	The Last Metro	1980	France	Truffaut	3/24/09	DVD
463	Il Generale Della Rovere	1959	Italy	Rossellini	3/31/09	BD/DVD
464	Danton	1983	France	Wajda	3/31/09	DVD
465	Dodes'ka-den	1970	Japan	Kurosawa	3/17/09	DVD
466	In the Realm of the Senses	1976	Japan	Oshima	4/28/09	DVD
467	Empire of Passion	1978	Japan	Oshima	4/28/09	BD/DVD
468	Science is Fiction: 23 Films		France	Painleve	4/21/09	DVD
469	The Hit	1984	UK	Frears	4/28/09	DVD
470	Wise Blood	1979	USA	Huston	5/12/09	DVD
471	Pigs, Pimps & Prostitutes			Imamura	5/19/09	DVD
472	Pigs and Battleships	1962	Japan	Imamura	5/19/09	DVD
473	The Insect Woman	1963	Japan	Imamura	5/19/09	Box
474	Intentions of Murder	1964	Japan	Imamura	5/19/09	Box
475	The Friends of Eddie Coyle	1973	USA	Yates	5/19/09	Box
476	The Curious Case of Benjamin Button	2008	USA	Fincher	5/5/09	BD/DVD
477	Bergman Island	2006	Sweden	Nyrerod	6/16/09	BD/DVD
478	Last Year at Marienbad	1961	France	Resnais	6/23/09	DVD
479	My Dinner with Andre	1981	USA	Malle	6/23/09	BD/DVD
480	The Human Condition	1959	Japan	Kobayashi	9/8/09	BD/DVD
481	Made in the U.S.A.	1966	France	Godard	7/21/09	DVD
482	2 or 3 Things I Know About Her	1967	France	Godard	7/21/09	DVD
483	Repulsion	1965	UK	Polanski	7/28/09	DVD
484	Jeanne Dielman, 23, quai du Commerce, 1080 Bruxelles	1975	Belgium; France	Akerman	8/25/09	BD/DVD
485	The Last Days of Disco	1998	USA	Stillman	8/25/09	DVD
486	Homicide	1991	USA	Mamet	9/8/09	BD/DVD
487	That Hamilton Woman	1941	UK	Korda	9/8/09	DVD
488	Howards End	1992	UK	Ivory	11/3/09	DVD
489	Monsoon Wedding	2001	India	Nair	10/20/09	BD/DVD
490	Wings of Desire	1987	Germany	Wenders	11/3/09	BD/DVD
491	Z	1969	France,	Costa-Gravas	10/27/09	BD/DVD

			Greece			
492	A Christmas Tale	2008	France	Desplechin	12/1/09	DVD
493	Gomorrah	2008	Italy	Garrone	11/24/09	BD/DVD
494	Downhill Racer	1969	USA	Ritchie	11/17/09	BD/DVD
495	The Golden Age of Television		USA		11/24/09	BD/DVD
496	Che	2008	USA, France	Soderbergh	1/19/10	DVD
497	Rome Open City	1945	Italy	Rossellini	1/26/10	BD/DVD
498	Paisan	1946	Italy, Estonia	Rossellini	1/26/10	Box
499	Germany Year Zero	1948	Germany, Italy	Rossellini	1/26/10	Box
500	Roberto Rossellini's War Trilogy			Rossellini	1/26/10	Box
501	Paris, Texas	1984	Germany, France, USA	Wenders	1/26/10	
502	Revanche	2008	Austria	Spielmann	2/16/10	BD/DVD
503	Lola montes	1955	France, Germany	Ophuls	2/16/10	BD/DVD
504	Hunger	2008	UK, Ireland	McQueen	2/16/10	BD/DVD
505	Make Way for Tomorrow	1937	USA	McCarey	2/23/10	BD/DVD
506	Dillinger is Dead	1969	Italy	Ferreri	3/16/10	BD/DVD
507	Bigger than Life	1956	USA	Ray	3/23/10	DVD
508	Letters from Fontainhas			Costa	3/30/10	BD/DVD
509	Ossos	1997	Portugal	Costa	3/30/10	DVD
510	In Vanda's Room	2000	Portugal	Costa	3/30/10	Box
511	Colossal Youth	2006	Portugal	Costa	3/30/10	Box
512	Vivre sa vie	1962	France	Godard	4/20/10	Box
513	Summer Hours	2008	France	Assayas	4/20/10	BD/DVD
514	Ride with the Devil	1999	USA	Lee	4/27/10	BD/DVD
515	The Fugitive Kind	1960	USA	Lumet	4/27/10	BD/DVD
516	Stagecoach	1939	USA	Ford	5/25/10	DVD
517	By Brakhage: An Anthology, Vol 2		USA	Brakhage	5/25/10	BD/DVD
518	By Brakhage: An Anthology, Vol 1&2		USA	Brakhage	5/25/10	DVD; Box
519	Close-up	1990	Iran	Kiarostami	6/22/10	
520	Everlasting Moments	2008	Sweden	Troell	6/29/10	BD/DVD
521	Mystery Train	1989	USA	Jarmusch	6/15/10	BD/DVD
522	Red Desert	1964	Italy, France	Antonioni	6/22/10	BD/DVD
523	Night Train to Munich	1940	UK	Reed	6/29/10	BD/DVD
524	The Only Son/There Was a Father		Japan	Ozu	7/13/10	DVD
525	The Only Son	1936	Japan	Ozu	7/13/10	DVD
526	There Was a Father	1942	Japan	Ozu	7/13/10	Box

527	The Secret of the Grain	2007	France	Kechiche	7/27/10	Box
528	3 Silent Classics by Josef von Sternberg			von Sternberg	8/24/10	BD/DVD
529	Underworld	1927	USA	von Sternberg	8/24/10	DVD
530	The Last Command	1928	USA	von Sternberg	8/24/10	Box
531	The Docks of New York	1928	USA	von Sternberg	8/24/10	Box
532	Louie Bluie	1985	USA	Zwigoff	8/10/10	Box
533	Crumb	1995	USA	Zwigoff	8/10/10	DVD
534	L'enfance nue	1968	France	Pialat	8/17/10	BD/DVD
535	Merry Christmas Mr. Lawrence	1983	Japan, UK	Oshima	9/28/10	DVD
536	The Thin Red Line	1998	USA	Malick	9/28/10	BD/DVD
537	The Magician	1958	Sweden	Bergman	10/12/10	BD/DVD
538	Paths of Glory	1957	USA	Kubrick	10/26/10	BD/DVD
539	House	1977	Japan	Obayashi	10/26/10	BD/DVD
540	The Darjeelinling Limited	2007	USA	Anderson	10/12/10	BD/DVD
541	The Night of the Hunter	1955	USA	Laughton	11/16/10	BD/DVD
542	Antichrist	2009	Denmark	von Trier	11/9/10	BD/DVD
543	Modern Times	1936	USA	Chaplin	11/16/10	BD/DVD
544	Head	1968	USA	Rafelson	11/23/10	BD/DVD
545	Easy Rider	1969	USA	Hopper	11/23/10	Box
546	Five Easy Pieces	1970	USA	Rafelson	11/23/10	Box
547	Drive, He Said	1970	USA	Nicholson	11/23/10	BD/DVD; Box
548	A Safe Place	1971	USA	Jaglom	11/23/10	Box
549	The Last Picture Show	1971	USA	Bogdanovich	11/23/10	Box
550	The King of Marvin Gardens	1972	USA	Rafelson	11/23/10	Box
551	Cronos	1993	Mexico	del Toro	12/7/10	Box
552	Broadcast News	1987	USA	Brooks	1/25/11	BD/DVD
553	Fish Tank	2009	UK	Arnold	2/22/11	BD/DVD
554	Still Walking	2008	Japan	Kore-eda	2/8/11	BD/DVD
555	Sweet Smell of Success	1957	USA	Mackendrick	2/22/11	BD/DVD
556	Senso	1954	Italy	Visconti	2/22/11	BD/DVD
557	The Times of Harvey Milk	1984	USA	Epstein	3/22/11	BD/DVD
558	Topsy-Turvy	1999	UK	Leigh	3/29/11	BD/DVD
559	The Mikado	1939	USA, UK	Schertzing	3/29/11	BD/DVD
560	White Material	2009	France	Denis	4/12/11	BD/DVD
561	Kes	1970	UK	Loach	4/19/11	BD/DVD
562	Blow Out	1981	USA	De Palma	4/26/11	BD/DVD

563	Something Wild	1986	USA	Demme	5/10/11	BD/DVD
564	Pale Flower	1964	Japan	Shinoda	5/17/11	BD/DVD
565	The Great Dictator	1940	USA	Chaplin	5/24/11	BD/DVD
566	Insignificance	1985	UK	Roeg	6/14/11	BD/DVD
567	The Makioka Sisters	1983	Japan	Ichikawa	6/14/11	BD/DVD
568	Kiss Me Deadly	1955	USA	Aldrich	6/21/11	BD/DVD
569	People on Sunday	1930	Germany	Siodmak & Ulmer	6/28/11	BD/DVD
570	Zazie dans le metro	1960	France	Malle	6/28/11	BD/DVD
571	Black Moon	1975	France	Malle	6/28/11	BD/DVD
572	Leon Morin, Priest	1961	France	Melville	7/26/11	BD/DVD
573	The Music Room	1958	India	Ray	7/19/11	BD/DVD
574	Life During Wartime	2010	USA	Solondz	7/26/11	BD/DVD
575	The Killing	1956	USA	Kubrick	8/16/11	BD/DVD
576	Secret Sunshine	2007	South Korea	Chang-dong	8/23/11	BD/DVD
577	Cul-de-sac	1966	UK	Polanski	8/16/11	BD/DVD
578	The Complete Jean Vigo		France	Vigo	8/30/11	BD/DVD
579	The Phantom Carriage	1921	Sweden	Sjostrom	9/27/11	BD/DVD
580	Le beau Serge	1958	France	Chabrol	9/20/11	BD/DVD
581	Les cousins	1959	France	Chabrol	9/20/11	BD/DVD
582	Carlos	2010	France, Germany	Assayas	9/27/11	BD/DVD
583	The Four Feathers	1939	UK	Korda	10/11/11	BD/DVD
584	Kuroneko	1968	Japan	Shindo	10/18/11	BD/DVD
585	Identification of a Woman	1982	Italy	Antonioni	10/25/11	BD/DVD
586	Island of Lost Souls	1932	USA	Kenton	10/25/11	BD/DVD
587	Three Colors			Kieslowski	11/15/11	BD/DVD
588	Three Colors: Blue	1993	France	Kieslowski	11/15/11	BD/DVD
589	Three Colors: White	1994	France	Kieslowski	11/15/11	BD/DVD
590	Three Colors: Red	1994	France, Switzerland	Kieslowski	11/15/11	BD/DVD
591	12 Angry Men	1957	USA	Lumet	11/22/11	BD/DVD
592	Design for Living	1933	USA	Lubitsch	12/6/11	BD/DVD
593	Belle du jour	1967	France	Bunuel	1/17/12	BD/DVD
594	Godzilla	1954	Japan	Honda	1/24/12	BD/DVD
595	The Moment of Truth	1965	Italy	Rosi	1/24/12	BD/DVD
596	Three Outlaw Samurai	1964	Japan	Gosha	2/14/12	BD/DVD
597	Tiny Furniture	2010	USA	Dunham	2/14/12	BD/DVD
598	World on a Wire	1973	Germany	Fassbinder	2/21/12	BD/DVD
599	Vanya on 42nd Street	1994	USA	Malle	2/28/12	BD/DVD
600	Anatomy of a Murder	1959	USA	Preminger	2/21/12	BD/DVD
601	Letter Never Sent	1959	USSR	Kalatozov	3/20/12	BD/DVD
602	The War Room	1993	USA	Hegedus &	3/20/12	BD/DVD

				Pennebaker		
603	David Lean Directs Noel Coward			Lean	3/27/12	BD/DVD
604	In Which We Serve	1942	UK	Lean	3/27/12	BD/DVD
605	This Happy Breed	1944	UK	Lean	3/27/12	Box
606	Blithe Spirit	1945	UK	Lean	3/27/12	Box
607	A Hollis Frampton Odyssey		USA	Frampton	4/24/12	Box
608	Harold and Maude	1971	USA	Ashby	6/12/12	BD/DVD
609	Alambrista	1977	USA	Young	4/17/12	BD/DVD
610	The Organizer	1963	Italy	Monicelli	4/24/12	BD/DVD
611	Being John Malkovich	1999	USA	Jonze	5/15/12	BD/DVD
612	Certified Copy	2010	Italy, Iran	Kiarostami	5/22/12	BD/DVD
613	Summer Interlude	1951	Sweden	Bergman	5/25/12	BD/DVD
614	Summer with Monika	1953	Sweden	Bergman	5/25/12	BD/DVD
615	The Gold Rush	1925	USA	Chaplin	6/12/12	BD/DVD
616	Shallow Grave	1994	UK	Boyle	6/12/12	BD/DVD
617	And Everything is Going Fine	2010	USA	Soderbergh	6/19/12	BD/DVD
618	Gray's Anatomy	1997	USA	Soderbergh	6/19/12	BD/DVD
619	Le Havre	2011	Finland, France	Kaurismaki	7/31/12	BD/DVD
620	La promesse	1996	Belgium	Dardennes	8/14/12	BD/DVD
621	Rosetta	1999	Belgium	Dardennes	8/14/12	BD/DVD
622	Weekend	2011	UK	Haigh	8/21/12	BD/DVD
623	Lonesome	1928	USA	Fejos	8/28/12	BD/DVD
624	Quadrophenia	1979	UK	Roddam	8/28/12	BD/DVD
625	Eating Raoul	1982	USA	Bartel	9/25/12	BD/DVD
626	Les visiteurs du soir	1942	France	Carne	9/18/12	BD/DVD
627	The Game	1997	USA	Fincher	9/25/12	BD/DVD
628	The Forgiveness of Blood	2011	USA	Marston	10/16/12	BD/DVD
629	Sunday Bloody Sunday	1971	UK	Schlesinger	10/23/12	BD/DVD
630	Rosemary's Baby	1968	USA	Polanski	10/30/12	BD/DVD
631	Trilogy of Life			Pasolini	11/13/12	BD/DVD
632	The Decameron	1971	Italy	Pasolini	11/13/12	BD/DVD
633	The Canterbury Tales	1972	Italy	Pasolini	11/13/12	Box
634	Arabian Nights	1974	Italy	Pasolini	11/13/12	Box
635	Weekend	1967	France	Godard	11/13/12	Box
636	Heaven's Gate	1980	USA	Cimino	11/20/12	BD/DVD
637	Purple Noon	1960	France	Clement	12/4/12	BD/DVD
638	Following	1999	UK	Nolan	12/11/12	BD/DVD
639	The Qatsi Trilogy				12/11/12	BD/DVD
640	Koyaanisqatsi	1983	USA	Reggio	12/11/12	BD/DVD
641	Powaqqatsi	1988	USA	Reggio	12/11/12	Box

642	Naqoyqatsi	2002	USA	Reggio	12/11/12	Box
643	The Man Who Knew Too Much	1934	UK	Hitchcock	1/15/13	Box
644	Pina	2011	Germany	Wenders	1/22/13	BD/DVD
645	The Ballad of Narayama	1958	Japan	Kinoshita	2/5/13	BD/DVD
646	The Kid with a Bike	2011	Belgium	Dardennes	2/12/13	BD/DVD
647	On the Waterfront	1954	USA	Kazan	2/19/13	BD/DVD
648	Chronicle of a Summer	1961	France	Rouch & Morin	2/26/13	BD/DVD
649	Ministry of Fear	1944	USA	Lang	3/12/13	BD/DVD
650	A Man Escaped	1956	France	Bresson	3/26/13	BD/DVD
651	Badlands	1973	USA	Malick	3/19/13	BD/DVD
652	Monsieur Verdoux	1947	USA	Chaplin	3/26/13	BD/DVD
653	Gate of Hell	1953	Japan	Kinugasa	4/9/13	BD/DVD
654	Repo Man	1984	USA	Cox	4/16/13	BD/DVD
655	Pierre Etaix		France	Etaix	4/23/13	BD/DVD
656	Jubal	1956	USA	Daves	5/14/13	BD/DVD
657	3:10 to Yuma	1957	USA	Daves	5/14/13	BD/DVD
658	Medium Cool	1969	USA	Wexler	5/21/13	BD/DVD
659	Life is Sweet	1990	UK	Leigh	5/21/13	BD/DVD
660	Things to Come	1936	UK	Menzies	6/18/13	BD/DVD
661	Marketa Lazarova	1967	Czech	Vlácil	6/18/13	BD/DVD
662	Safety Last!	1923	USA	Newmeyer & Taylor	6/18/13	BD/DVD
663	Shoah	1985	France	Lanzmann	6/25/13	BD/DVD
664	The Life of Oharu	1952	Japan	Mizoguchi	7/19/13	BD/DVD
665	Babette's Feast	1987	Denmark	Axel	7/23/13	BD/DVD
666	The Devil's Backbone	2001	Spain, Mexico	Del Toro	7/30/13	BD/DVD
667	Seconds	1966	USA	Frankenheimer	8/13/13	BD/DVD
668	The Big City	1963	India	Ray	8/20/13	BD/DVD
669	Charulata	1964	India	Ray	8/20/13	BD/DVD
670	To Be or Not to Be	1942	USA	Lubitsch	8/27/13	BD/DVD
671	La Cage aux Folles	1978	France	Molinaro	9/10/13	BD/DVD
672	3 Films by Roberto Rossellini			Rossellini	9/24/13	BD/DVD
673	Stromboli	1950	Italy	Rossellini	9/24/13	BD/DVD
674	Europe '51	1952	Italy	Rossellini	9/24/13	BD/DVD
675	Journey to Italy	1954	Italy	Rossellini	9/24/13	BD/DVD
676	I Married a Witch	1942	USA	Clair	10/8/13	BD/DVD
677	The Uninvited	1944	USA	Allen	10/22/13	BD/DVD
678	La Notte	1961	Italy	Antonioni	10/29/13	BD/DVD
679	Zatoichi: The Blind Swordsman				11/26/13	BD/DVD
680	City Lights	1931	USA	Chaplin	11/12/13	Dual, Box

681	Frances Ha	2013	USA	Baumbach	11/12/13	Dual
682	Investigation of a Citizen Above Suspicion	1970	Italy	Petri	12/3/13	Dual
683	Nashville	1975	USA	Altman	12/3/13	Dual
684	Martin Scorsese's World Cinema Project				12/10/13	Dual
685	Touki bouki	1973	Senegal	Mambety	12/10/13	Dual, Box
686	Redes	1936	Mexico	Muried & Zinnemann	12/10/13	Box
687	A River Called Titas	1973	Bangladesh	Ghatak	12/10/13	Box
688	Dry Summer	1964	Turkey	Erksan	12/10/13	Box
689	Trances	1981	Morocco	Maanouni	12/10/13	Box
690	The Housemaid	1960	South Korea	Ki-young	12/10/13	Box
691	Thief	1981	USA	Mann	1/14/14	Box
692	It's a Mad Mad Mad Mad World	1963	USA	Kramer	1/21/14	Dual
693	La vie de boheme	1992	France, Finland	Kaurismaki	1/21/14	Dual
694	The Long Day Closes	1992	UK	Davies	1/28/14	Dual
695	Blue is the Warmest Color	2013	France	Kechiche	2/25/14	Dual
696	Foreign Correspondent	1940	USA	Hitchcock	2/18/14	BD/DVD
697	Tess	1979	UK	Polanski	2/25/14	Dual
698	King of the Hill	1993	USA	Soderbergh	2/25/14	Dual, BD/DVD
699	A Brief History of Time	1991	USA	Morris	3/18/14	Dual
700	Fantastic Mr. Fox	2009	USA	Anderson	2/18/14	Dual, DVD
701	Persona	1966	Sweden	Bergman	3/25/14	Dual
702	The Great Beauty	2013	Italy	Sorrentino	3/25/14	Dual
703	The Freshman	1925	USA	Taylor & Newmeyer	3/25/14	Dual, DVD
704	Riot in Cell Block 11	1954	USA	Siegel	4/22/14	Dual
705	Breaking the Waves	1996	Denmark	von Trier	4/15/14	Dual, DVD
706	Master of the House	1925	Denmark	Dreyer	4/22/14	Dual
707	Il sorpasso	1962	Italy	Risi	4/29/14	Dual, DVD
708	Like Someone In Love	2012	France, Japan	Kiarostami	5/20/14	Dual, DVD
709	Red River	1948	USA	Hawks	5/27/14	Dual, DVD
710	Judex	1963	France	Franju	6/17/14	Dual, DVD
711	A Hard Day's Night	1964	UK	Lester	6/24/14	Dual, DVD
712	Scanners	1981	Canada	Cronenberg	7/15/14	Dual, DVD
713	The Essential Jacques Demy			Demy	7/22/14	Dual, DVD
714	Lola	1961	France	Demy	7/22/14	Dual Box
715	Bay of Angels	1963	France	Demy	7/22/14	Box
716	The Umbrellas of Cherbourg	1964	France	Demy	7/22/14	Box

717	The Young Girls of Rochefort	1967	France	Demy	7/22/14	Box
718	Donkey Skin	1970	France	Demy	7/22/14	Box
719	Une chambre en ville	1982	France	Demy	7/22/14	Box
720	The Big Chill	1983	USA	Kasdan	7/29/14	Box
721	Love Streams	1984	USA	Cassavetes	8/12/14	Dual
722	Tie Me Up! Tie Me Down!	1990	Spain	Almodovar	8/19/14	Dual, DVD
723	Y tu mama tambien	2001	Mexico	Cuaron	8/19/14	Dual, DVD
724	All that Jazz	1979	USA	Fosse	8/26/14	Dual, DVD
725	Eraserhead	1977	USA	Lynch	9/16/14	Dual, DVD
726	Macbeth	1971	UK	Polanski	9/23/14	BD/DVD
727	The Innocents	1961	USA	Clayton	9/23/14	BD/DVD
728	Sundays and Cybele	1962	France	Bourguignon	9/30/14	BD/DVD
729	The Complete Jacques Tati			Tati	10/28/14	BD/DVD
730	Jour de fete	1949	France	Tati	10/28/14	Box
731	Parade	1974	France	Tati	10/28/14	Box
732	My Darling Clementine	1946	USA	Ford	10/14/14	Box
733	La dolce vita	1960	Italy	Fellini	10/21/14	BD/DVD
734	The Shooting	1966	USA	Hellman	11/11/14	BD/DVD
735	Ride the Whirlwind	1966	USA	Hellman	11/11/14	Box
736	It Happened One Night	1934	USA	Capra	11/18/14	Box
737	Les Blank: Always for Pleasure		USA	Blank	11/25/14	BD/DVD
738	Tootsie	1982	USA	Pollack	12/16/14	BD/DVD
739	Safe	1995	USA	Haynes	12/9/14	BD/DVD
740	The Bitter Tears of Petra von Kant	1972	West Germany	Fassbinder	1/13/15	BD/DVD
741	My Winnipeg	2007	Canada	Maddin	1/20/15	BD/DVD
742	The Palm Beach Story	1942	USA	Sturges	1/20/15	BD/DVD
743	La Cienaga	2001	Argentina	Martel	1/27/15	BD/DVD
744	Every Man for Himself	1980	France	Godard	2/3/15	BD/DVD
745	Don't Look Now	1973	UK	Roeg	2/10/15	BD/DVD
746	A Day in the Country	1936	France	Renoir	2/10/15	BD/DVD
747	Fellini Satyricon	1969	Italy	Fellini	2/24/15	BD/DVD
748	Watership Down	1978	USA	Rosen	2/24/15	BD/DVD
749	The Soft Skin	1964	France	Truffaut	3/10/15	BD/DVD
750	Ride the Pink Horse	1947	USA	Montgomery	3/17/15	BD/DVD
751	Gates of Heaven	1978	USA	Morris	3/24/15	BD/DVD
752	Vernon, Florida	1981	USA	Morris	3/24/15	Box
753	The Thin Blue Line	1988	USA	Morris	3/24/15	Box
754	Odd Man Out	1947	UK	Reed	4/14/15	BD/DVD
755	Le silence de la mer	1949	France	Melville	4/28/15	BD/DVD
756	Limelight	1952	USA	Chaplin	5/19/15	BD/DVD

757	The Rose	1979	USA	Rydell	5/19/15	BD/DVD
758	The Merchant of Four Seasons	1971	Germany	Fassbinder	5/26/15	BD/DVD
759	The Confession	1970	France, Italy	Costa-Gravas	5/26/15	BD/DVD
760	State of Siege	1972	France	Costa-Gravas	5/26/15	BD/DVD
761	Valerie and Her Week of Wonders	1970	Czech	Jires	6/30/15	BD/DVD
762	A Master Builder	2014	USA	Demme	6/16/15	BD/DVD
763	The Bridge	1959	Germany	Wicki	6/23/15	BD/DVD
764	The Fisher King	1991	USA	Gilliam	6/23/15	BD/DVD
765	The Black Stallion	1979	USA	Ballard	7/14/15	BD/DVD
766	Here is Your Life	1966	Sweden	Troell	7/14/15	BD/DVD
767	My Beautiful Laundrette	1985	UK	Frears	7/21/15	BD/DVD
768	The French Lieutenant's Woman	1981	UK	Reisz	8/11/15	BD/DVD
769	Day for Night	1973	France	Truffaut	8/18/15	BD/DVD
770	Dressed to Kill	1980	USA	De Palma	8/18/15	BD/DVD
771	Two Days, One Night	2014	Belgium	Dardennes	8/25/15	BD/DVD
772	Blind Chance	1981	Poland	Kieslowski	9/15/15	BD/DVD
773	Breaker Morant	1980	Australia	Beresford	9/22/15	BD/DVD
774	Mr. Johnson	1990	Australia	Beresford	9/22/15	BD/DVD
775	A Room with a View	1986	UK	Ivory	9/29/15	BD/DVD
776	Moonrise Kingdom	2012	USA	Anderson	9/22/15	BD/DVD
777	The Brood	1979	Canada	Cronenberg	10/13/15	BD/DVD
778	A Special Day	1977	Italy	Scola	10/13/15	BD/DVD
779	Mulholland Dr.	2001	USA	Lynch	10/27/15	BD/DVD
780	Code Unknown	2000	France	Haneke	11/10/15	BD/DVD
781	In Cold Blood	1967	USA	Brooks	11/17/15	BD/DVD
782	The Apu Trilogy		India	Ray	11/17/15	BD/DVD
783	Pather Panchali	1955	India	Ray	11/17/15	BD/DVD
784	Aparajito	1956	India	Ray	11/17/15	BD/DVD
785	Apur Sansar	1959	India	Ray	11/17/15	BD/DVD
786	Don't Look Back	1967	USA	Pennebaker	11/24/15	BD/DVD
787	Jellyfish Eyes	2013	Japan	Murakami	12/8/15	BD/DVD
788	Speedy	1928	USA	Wilde	12/8/15	BD/DVD
789	Burroughs: The Movie	1983	USA	Brookner	12/15/15	BD/DVD
790	Lady Snowblood	1973	Japan	Fujita	1/5/16	BD/DVD
791	Song of Vengeance	1974	Japan	Fujita	1/5/16	BD/DVD
792	Bitter Rice	1949	Italy	De Santis	1/12/16	BD/DVD
793	The American Friend	1977	Germany	Wenders	1/12/16	BD/DVD
794	Inside Llewyn Davis	2013	USA	Coens	1/19/16	BD/DVD
795	Gilda	1946	USA	Vidor	1/19/16	BD/DVD
796	The Emigrants	1971	Sweden	Troell	2/9/16	BD/DVD
797	The New Land	1972	Sweden	Troell	2/9/16	BD/DVD
798	Death By Hanging	1968	Japan	Oshima	2/16/16	BD/DVD

799	The Kid	1921	USA	Chaplin	2/16/16	BD/DVD
800	The Graduate	1967	USA	Nichols	2/23/16	BD/DVD
801	I Knew Her Well	1965	Italy	Pietrangeli	2/23/16	BD/DVD
802	Paris Belongs to Us	1961	France	Rivette	3/8/16	BD/DVD
803	The Manchurian Candidate	1962	USA	Frankenheimer	3/15/16	BD/DVD
804	A Brighter Summer Day	1991	Taiwan	Yang	3/22/16	BD/DVD
805	A Poem is a Naked Person	1974	USA	Blank	3/29/16	BD/DVD
806	Only Angels Have Wings	1939	USA	Hawks	4/12/16	BD/DVD
807	Barcelona	1994	USA	Stillman	4/19/16	BD/DVD
808	The Kennedy Films of Robert Drew & Associates		USA	Drew	4/26/16	BD/DVD
809	Phoenix	2014	Germany	Petzold	4/26/16	BD/DVD
810	In a Lonely Place	1950	USA	Ray	5/10/16	BD/DVD
811	The Naked Island	1960	Japan	Shindo	5/17/16	BD/DVD
812	The Player	1992	USA	Altman	5/24/16	BD/DVD
813	Wim Wenders: The Road Trilogy			Wenders	5/31/16	BD/DVD
814	Alice in the Cities	1974	Germany	Wenders	5/31/16	BD/DVD
815	Wrong Move	1975	West Germany	Wenders	5/31/16	BD/DVD
816	Kings of the Road	1976	West Germany	Wenders	5/31/16	BD/DVD
817	Le Amiche	1955	Italy	Antonioni	6/7/16	BD/DVD
818	La chienne	1931	France	Renoir	6/14/16	BD/DVD
819	Here Comes Mr. Jordan	1941	USA	Hall	6/14/16	BD/DVD
820	Fantastic Planet	1973	France, Czech	Laloux	6/21/16	BD/DVD
821	Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb	1964	USA, UK	Kubrick	6/28/16	BD/DVD
822	Clouds of Sils Maria	2014	France	Assayas	6/28/16	BD/DVD
823	The In-Laws	1979	USA	Hiller	7/5/16	BD/DVD
824	Muriel, or The Time of Return	1963	France	Resnais	7/12/16	BD/DVD
825	A Touch of Zen	1971	Taiwan	Hu	7/19/16	BD/DVD
826	The New World	2005	USA	Malick	7/26/16	BD/DVD

APPENDIX B: THE CRITERION COLLECTION ECLIPSE SERIES

Eclipse Series		
Series	Title	Released

1	Early Bergman	3/27/07
2	The Documentaries of Louis Malle	8/24/07
3	Late Ozu	6/12/07
4	Raymond Bernard	7/17/07
5	The First Films of Samuel Fuller	8/14/07
6	Carlos Saura's Flamenco Trilogy	10/16/07
7	Postwar Kurosawa	1/15/08
8	Lubitsch Musicals	2/12/08
9	The Delirios Fictions of William Klein	5/20/08
10	Silent Ozu: Three Family Comedies	4/22/08
11	Larisa Shepitko	8/12/08
12	Aki Kaurismaki's Proletariat Trilogy	9/23/08
13	Kenji Mizoguchi's Fallen Women	10/21/08
14	Rossellini's History Films	1/13/09
15	Travels with Hiroshi Shimizu	3/17/09
16	Alexander Korda's Private Lives	5/12/09
17	Nikkatsu Noir	8/25/09
18	Dusan Makavejev Free Radical	10/13/09
19	Chantal Akerman in the Seventies	1/19/10
20	George Bernard Shaw on Film	2/23/10
21	Oshima's Outlaw Sixties	5/18/10
22	Presenting Sacha Guitry	7/27/10
23	The First Films of Akira Kurosawa	8/3/10
24	The Actuality Dramas of Allan King	9/21/10
25	Basil Dearden's London Underground	1/25/11
26	Silent Naruse	4/5/11
27	Raffaello Matarazzo's Runaway Melodramas	6/21/11
28	The Warped World of Koreyoshi Kurahara	8/23/11
29	Aki Kaurismaki's Leningrad Cowboys	10/18/11
30	Sabu!	11/29/11
31	Three Popular Films by Jean-Pierre Gorin	1/17/12
32	Pearls of the Czech New Wave	4/24/12
33	Up All Night with Robert Downey, Sr.	5/22/12
34	Jean Gremillon During the Occupation	7/24/12
35	Maidstone and Other Films by Norman Mailer	8/28/12
36	Three Wicked Melodramas from Gainsborough Pictures	10/9/12
37	When Horror Came to Shochiku	11/20/12
38	Masaki Kobayahi Against the System	4/16/13
39	Early Fassbinder	8/27/13
40	Late Ray	1/7/14
41	Kinoshita and World War II	12/16/14
42	Silent Ozu: Three Crime Dramas	4/21/15
43	Agnes Varda in California	8/11/15
44	Julien Duviver in the Thirties	11/3/15

APPENDIX C: THE CRITERION COLLECTION LASERDISC RELEASES

Laserdisc Releases		
Spine	Title	Released
1	Citizen Kane	1984
2	King Kong	1984
3	The 39 Steps	1989
4	The Lady Vanishes	1989
5	The Third Man	1985
6	Swing Time	1986
7	High Noon	1989
8	Invasion of the Body Snatchers	1989
9	The Magnificent Ambersons	1986
10	The Seventh Seal	1987
11	The Hidden Fortress	1987
12	Lola Motes	1986
13	Black Orpheus	1989
14		
15	Shock Corridor	1989
16	Help!	1987
17	The Graduate	1987
18	It's a Wonderful Life	1987
19	Blade Runner	1987
20	A Hard Day's Night	1989
21	M. Hulot's Holiday	1987
22	Sabotage	1987
23	Secret Agent	1987
24	Young and Innocent	1987
25	Grand Illusion	4/29/93
26	The Asphalt Jungle	1987
27	12 Angry Men	1987
28	The Night of the Hunter	1987
29	La Strada	1988
30	Forbidden Games	1988
31	A Night at the Opera	1987
32	Scaramouche	1988
33	Pygmalion	1988
34	Vengeance is Mine	1988
35	Fellini Satyricon	1988
36	The Producers	1988
37	The Life and Death of Col Blimp	1988
38	Black Narcissus	1988
39	The Three Penny Opera	1988
40	The Princess Bride	1988

41	Tunes of Glory	1989
42	The Horses Mouth	1989
43	Shoot the Piano Player	1988
44	Monterey Pop	1988
45	Show Boat	1989
46	North by Northwest	1988
47	Adam's Rib	1988
48	Blowup	1988
49	Rashomon	1989
50	The Rules of the Game	1989
51		
52	Singin' in the Rain	1988
53	Forbidden Planet	1989
54	Zulu	1989
55	Darling	1989
56		
57	Paths of Glory	1989
58		
59	The Wizard of Oz	1988
60	2001: A Space Odyssey	10/11/90
61		
62	L'Avventura	1989
63		
64	The Killing	1988
65	The Blob	1988
66	The Adventures of Robin Hood	1990
67	Seven Samura	1988
68	The Graduate	1989
69	Blade Runner	1989
70	The River	5/20/89
71	8 1/2	1989
72	West Side Story	1989
73	Casablanca	1989
74	Some Like It Hot	1989
75	Ghostbusters	1989
76	Floating Weeds	1989
77	The Naked Kiss	1989
78	Lawrence of Arabia	1989
79	Shampoo	9/25/91
80		
81	Five Easy Pieces	1990
82	Red Beard	2/15/91
83	Miracle in Milan	11/30/90
84	Children of Paradise	10/24/91

85	Wild Strawberries	1/31/91
86	Smiles of a Summer Night	11/30/90
87		
88		
89		
90		
91		
92		
93	Annie Hall	12/1/90
94	Jour de Fete	3/20/91
95	The Great Escape	10/5/91
96	La Cage aux Folles	10/7/92
97		
98	Rebecca	
99	Burn!	12/20/91
100	Notorious	1990
101	Mon Oncle	
102		
103	Lolita	9/30/92
104	Yojimbo	1990
105	Throne of Blood	8/15/91
106	Umberto D.	
107	Sex, Lies, and Videotape	1990
108	Taxi Driver	1990
109		
110		
111		
112	The Lacemaker	1990
113	That Obscure Object of Desire	9/10/90
114	Ikiru	11/10/90
115	King of Hearts	
116	Summertime	8/1/91
117	Tokyo Olympiad	1990
118	Silverado	11/27/91
119	Kwaidan	11/9/90
120	Raging Bull	12/6/90
121	Confidential Report AKA Mr. Arkadin	
122	Last Tango in Paris	12/30/90
123	The Big Chill	3/11/91
124	Dr. No	3/18/91
125	Close Encounters of the Third Kind	12/18/91
126	The Devil and Daniel Webster	
127	The Wages of Fear	10/8/91
128	Beauty and the Beast	6/5/91

129	Parade	11/30/90
130	49th Parallel	11/30/90
131	From Russia with Love	4/1/91
132	Goldfinger	4/1/92
133	Bad Day at Black Rock	8/16/91
134	Knife in the Water	5/31/91
135	Here Comes Mr. Jordan	2/1/91
136	Arsenic and Old Lace	5/23/91
137	Lady for a Day	11/5/91
138	Diabolique	12/6/91
139	The Last Picture Show	4/29/93
140	Carnal Knowledge	8/8/91
141	Carrie	3/31/93
142	Citizen Kane	2/26/92
143	Dr. Strangelove	6/24/92
144	The Adventures of Baron Munchausen	11/20/92
145	Tootsie	1/10/92
146	Midnight Cowboy	1/31/92
147	The Harder They Come	2/28/92
148	Sunday Bloody Sunday	4/1/92
149	The Fisher King	3/25/92
150	Boyz n the Hood	3/11/92
151	Akira	11/4/92
151	Letter from an Unknown Woman	5/18/92
152	The King of Kings	5/28/92
153	Breathless	7/15/92
154	Blackmail	
155	Spartacus	9/8/92
156	Peeping Tom	3/23/94
157	The Tales of Hoffman	7/29/92
158	The Last Metro	9/16/92
159		
160	Jason and the Argonauts	10/27/92
161	Secret Honor	11/4/92
162	The Golden Coach	5/6/93
163	French Cancan	5/6/93
164	Fallen Idol	8/19/98
165	Jules and Jim	5/6/93
166	The Silence	2/3/93
167		
168	Monty Python and the Holy Grail	1/6/93
169	The Man Who Fell to Earth	3/19/93
170	Green for Danger	5/19/93
171	The Burmese Harp	2/5/93

172		
173	The 400 Blows	6/5/93
174	Ugetsu	1/5/94
175	The Player	4/7/93
176	Samurai I	6/30/93
177	Samurai II	7/23/93
178	Samurai III	8/18/93
179		
180		
181		
182	Damage	6/16/93
183	Bram Stoker's Dracula	6/23/93
184	Robinson Crusoe on Mars	5/25/94
185	Lord of the Flies	9/29/93
186		
187	Confidentially Yours	9/8/93
188		
189	Edward II	3/30/94
190	Richard III	6/1/94
191		
192	The Silence of the Lambs	9/14/94
193		
194		
195	The Makioka Sisters	10/6/93
196	Brazil	10/2/96
197		
198	RoboCop	11/20/96
199		
200		
201		
202	The Emperor Jones	8/11/93
203	Get Out Your Handkerchiefs	9/1/93
204	Evergreen	9/16/98
205		
206		
207	Cries and Whispers	1/26/99
208		
209	Salò, or the 120 Days of Sodom	11/10/93
210	Polyester	12/29/93
211	The Killer	9/8/93
212	Repulson	12/28/94
213		
214		
215	Man Bites Dog	1/19/94

216	Bodies, Rest & Motion	12/22/93
217		
218	Sanjuro	3/22/95
219	Menace II Society	1/19/94
220	Othello	7/5/97
221	Osaka Elegy	6/14/95
222	Andrei Rublev	7/27/94
223	Sansho the Bailiff	11/2/94
224		
225	Two English Girls	5/18/94
226	The Last Laugh	4/27/94
227	The Prince of the Tides	
228	L'Avventura	7/27/94
229	She's Gotta Have It	6/29/94
230	Fellini Satyricon	9/14/94
231	Short Cuts	6/1/94
232	The Hidden Fortress [CLV]	10/12/94
233	Cat People	10/26/94
234	Naked	7/13/94
235		
236	The Woman Next Door	9/28/94
237	I Know Where I'm Going!	11/2/94
238	This is Spinal Tap	12/7/94
239	Throne of Blood	11/2/94
240		
241	Sid and Nancy	5/3/95
242	Ashes and Diamonds	11/23/94
243	The Soft Skin	9/28/94
244	David Holzman's Diary	11/2/94
245	Hard Boiled	1/12/95
246	Through a Glass Darkly	6/21/95
247	Halloween	10/26/94
248	Brief Encounter	6/14/95
249	The Red Shoes	2/22/95
250	A Night to Remember	4/12/95
251		
252		
253		
254	Winter Light	2/8/95
255	Autumn Sonata	10/7/98
256	Dersu Uzala	7/26/95
257	Rome, Open City	8/30/95
258	Henry V	11/15/95
259	Hobson's Choice	12/27/95

260	F for Fake	7/26/95
261	Three Cases of Murder	9/6/95
262	Great Expectations	7/26/95
263	In Which We Serve	10/4/95
264	La Ronde	8/16/95
265	The Importance of Being Earnest	10/4/95
266	Do the Right Thing	10/18/95
267	Oliver Twist	1/17/96
268		
269		
270	Amarcord	10/18/95
271	Pulp Fiction	6/19/96
272		
273	The Magic Flute	12/20/95
274	Alphaville	12/6/95
275	Coup de Torchon	8/23/95
276	Fires on the Plain	11/22/95
277	The Virgin Spring	11/1/95
278		
279	Variety Lights	3/4/98
280	Odd Man Out	12/13/95
281		
282	Once Were Warriors	9/27/95
283	Akira	11/22/95
284	The Killer	11/15/95
285		
286	Why Has Bodhi-Dharma Left for the East?	3/27/96
287	Blood for Dracula	10/30/96
288	Flesh for Frankenstein	10/30/96
289	The Blood of a Poet	2/21/96
290	Belle de Jour	12/20/95
291	Dodes'ka-den	1/17/96
292	The Horse's Mouth	1/17/96
293	Scenes from a Marriage	1/24/96
294	The Sword of Doom	1/24/96
295	I Am Cuba	4/3/96
296	Hamet	4/3/96
297		
298	Seven	3/27/96
299	Tristana	5/1/96
300	Waltz of the Toreadors	5/1/96
301	Dead Presidents	6/19/96
302	The Earrings of Madame de...	6/5/96
303	The Magician	3/26/97

304	El Cid	10/9/96
305	Dead Ringers	8/21/96
306	This Sporting Life	7/17/96
307	Stranger than Paradise	9/2/98
308	Hard Boiled	8/28/96
309	Diva	1/29/97
310	Halloween	9/11/96
311	RoboCop [CLV]	11/20/96
312	The Entertainer	9/25/96
313	Swept Away	12/11/96
314	The Silence of the Lambs [CLV]	11/27/96
315	The Return of Martin Guerre	1/15/97
316	Sweet Sweetback's Baadasssss Song	1/15/97
317	Montenegro	2/12/97
318	The League of Gentleman	3/5/97
319	This Is Spinal Tap [CLV]	2/26/97
320	The Princess Bride	3/5/97
321	Big Deal on Madonna Street	3/5/97
322		
323	Crimes and Misdemeanors	5/7/97
324	Purple Noon	4/16/97
325	Trainspotting	3/26/97
326	A Personal Journey with Martin Scorsese Through American Movies	3/11/98
327	Supercop	6/11/97
328	The Umbrellas of Cherbourg	6/4/97
329	The Life of Oharu	5/7/97
330		
331	The Long Good Friday	5/21/97
332	Early Sumer	5/14/97
333		
334	The Rock	6/18/97
335	Shine	10/3/97
336	The English Patient	11/12/97
337	Evita	9/17/97
338	Olympia I and II	6/25/97
339	Withnail and I	6/4/97
340	How to Get Ahead in Advertising	6/4/97
341	Pink Flamingos	7/2/97
342	Z	10/29/97
343	Breaking the Waves	6/11/97
344	Nostalghia	10/22/97
345	Vivre Sa Vie	
346	Five Corners	9/10/97
347	Mona Lisa	8/27/97

348	Women on the Verge of a Nervous Breakdown	8/27/97
349	Crash	9/24/97
350	Sling Blade	10/1/97
351	Walkabout	10/15/97
352	The Last Temptation of Christ	2/18/98
353	Life of Brian	12/17/97
354	Time Bandits	3/4/98
355	Breaker Morant	10/15/97
356	M	3/4/98
357	The Unbearable Lightness of Being	5/13/98
358	Victim	12/10/97
359	The Night Porter	12/10/97
360	Chasing Amy	12/31/97
361	Branded to Kill	3/11/98
362	Tokyo Driver	3/11/98
363	Vagabond	4/1/98
364	Cleo from 5 to 7	4/1/98
365	The Game	7/8/98
366	Boogie Nights	4/8/98
367	Double Suicide	4/22/98
368	Good Morning	4/29/98
369	Onibaba	4/29/98
370	Stray Dog	6/10/98
371	The Bad Sleep Well	6/10/98
372	Dead Ringers	6/24/98
373	Brazil	7/1/98
374		
375		
376		
377		
378		
379		
380		
381		
382	High and Low	9/23/98
383	Picnic at Hanging Rock	11/3/98
384	Armageddon	3/16/99

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